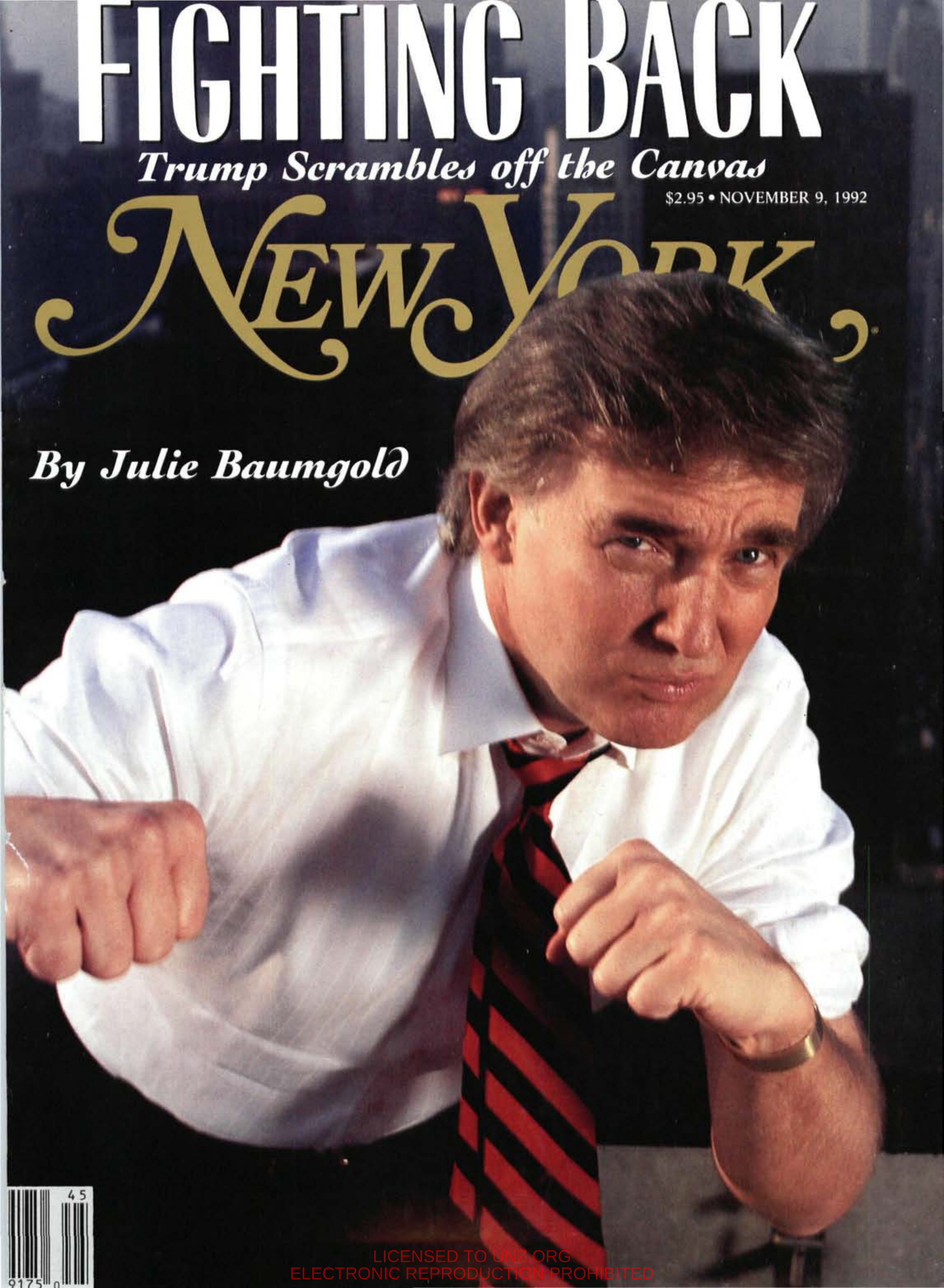
FIGHTING BACK

Trump Scrambles off the Canvas

$2.95 • NOVEMBER 9, 1992

NEW YORK

By Julie Baumgold



WHAT MAKES A MOMENT
A MEMORY

COURVOISIER
Le Cognac de Napoléon
COGNAC

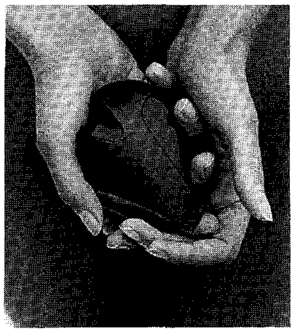
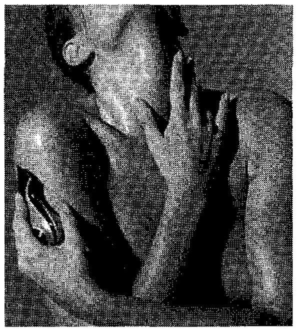
Courvoisier Cognac. 40% alc/vol. Hiram Walker & Sons, Inc., Farmington Hills, MI © 1992

Introducing Donna Karan's first parfum.

DONNA KARAN

Scent is a woman's most basic, personal and unique possession.

PARFUM

ONLY AT

The first layer in dressing – an invisible bodysuit.

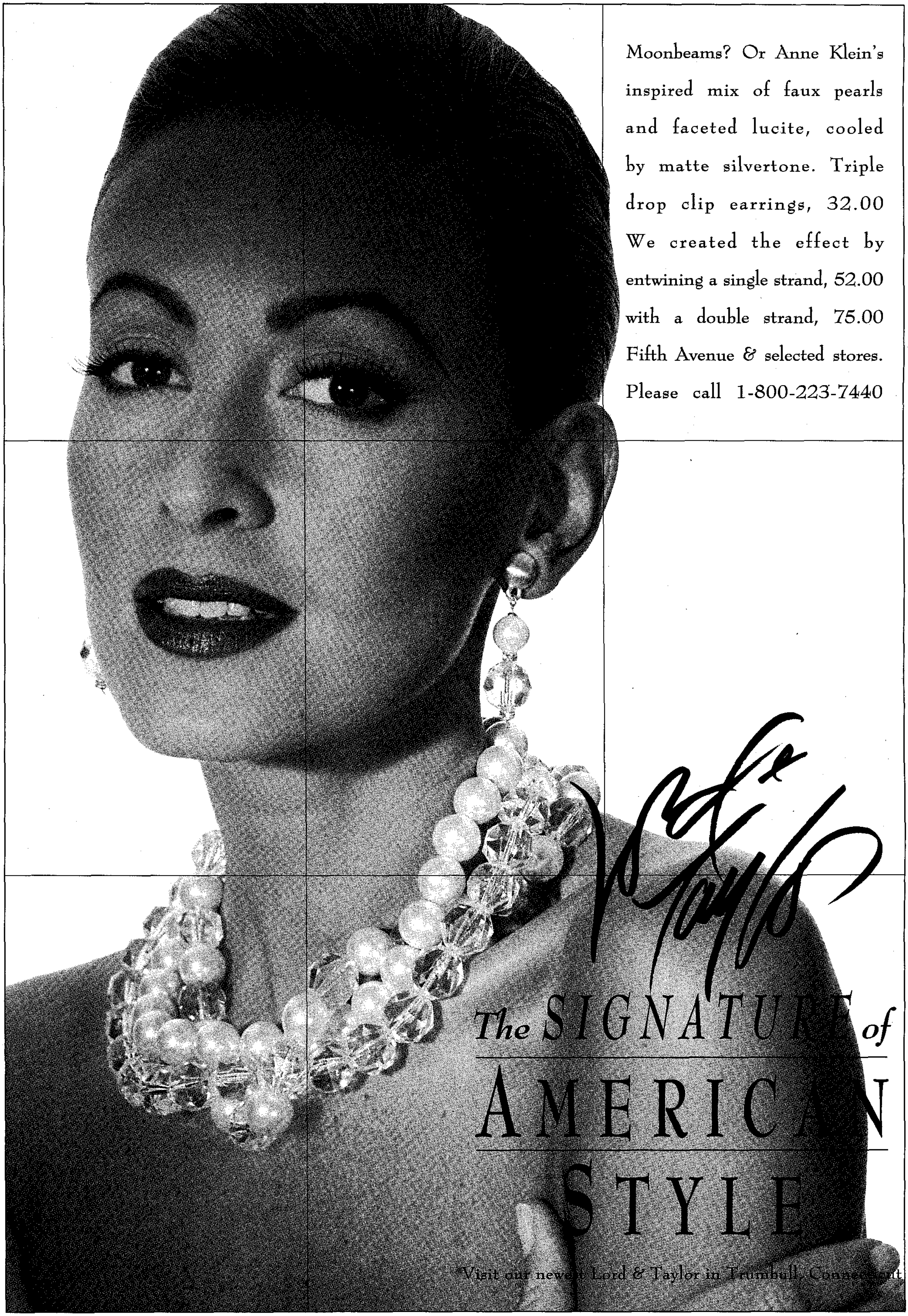
BLOOMINGDALE'S

A sensual, instinctive private love.

FROM THE EXCLUSIVE COLLECTION: LEFT, .5 OUNCE EAU DE PARFUM PURSER, 45.00; MIDDLE, ONE OUNCE PERFUME, 325.00; RIGHT, 3.4 OUNCE EAU DE PARFUM SPRAY, 80.00; NOT SHOWN: 3.4 OUNCE EAU DE PARFUM POUR, 70.00,.5 OUNCE PERFUME, 200.00; 1.7 OUNCE EAU DE PARFUM SPRAY, 55.00. IN LA PERFUMERIE (212) 705-2920.TO PLACE AN ORDER, CALL TOLL-FREE ANYTIME 1-800-777-4999

bloomingdale's

Moonbeams? Or Anne Klein's inspired mix of faux pearls and faceted lucite, cooled by matte silvertone. Triple drop clip earrings, 32.00 We created the effect by entwining a single strand, 52.00 with a double strand, 75.00 Fifth Avenue & selected stores. Please call 1-800-223-7440


Lord & Taylor
The SIGNATURE of
AMERICAN
STYLE
*Visit our newest Lord & Taylor in Trumbull, Connecticut

CONTENTS

32 The Almost Selling Of the President, 1992

BY EDWIN DIAMOND

Madison Avenue crosses Pennsylvania Avenue—but only on TV. And a perilous intersection it is. For every campaign commercial you saw, there were dozens on the cutting-room floor. Edwin Diamond scores them all, from seamless Perot to themeless Bush.

36 Fighting Back

BY JULIE BAUMGOLD

Have you heard? Donald Trump is back. And that's good news for you. Because "when Trump is back," he says, "New York is back." Now, Trump may not *seem* like a nineties kind of guy. But he's been molded by failure, been worth less than zero. He's even lost weight. "He used to own 100 percent of something losing money," says an old friend and banker. "Now he owns 50 percent of something making a lot of money." From the art of the deal to the art of the spiel: Julie Baumgold on the second coming.

48 Joy Shtick

BY DINITIA SMITH

Joy Behar might say, "Take Rush Limbaugh—please." Ba-doom. A sit-down crank (on WABC radio) and a stand-up comedian, Behar may be New York's funniest woman. She's in the tradition of Joan Rivers, but skewers the political set. Specifically, the male of the species: She calls Ted Kennedy "bloated and retaining." But she also enraged Dr. Ruth—by asking her if she's ever done it on an airplane.

56 Fashion: Pretty Carlisle

BY MARTHA BAKER

It's a living room with a view—of some of the most dazzling fashions around. The Carlisle Collection, an intimate salon at 16 East 52nd Street, is that perfect blend of service and style. The Carlisle label has all the élan of the finest clothiers, at substantially lower prices. There's silk, scarves, and skirts galore. Start with a jacket, and accessorize.

702-784-7600
AFFAIR LIES
& COVER UP
?
32

DEPARTMENTS

22
THE NATIONAL INTEREST
By John Taylor

The end of our summer fling—a farewell to Ross Perot, the most interesting face in the race.

24
THE CITY POLITIC
By Eric Pooley

Scoping the Randy Daniels fiasco, the second battle of the '93 mayoral race.

26
ON MADISON AVENUE
By Bernice Kanner

Thanks to Mezzina/Brown, after 79 years, Joe the camel is still smoking.

62
BEST BIDS
By Andrew Decker

The auction houses ride Matisse's coattails.

64
THE INSATIABLE CRITIC
By Gael Greene

Five new cafés where the prices are as tempting as the food.

THE ARTS

68
MOVIES
By David Denby

What is this thing called *The Lover*?

70
TELEVISION
By John Leonard

That lip-synching, those eyes—Sinatra as mini-series.

72
THEATER
By John Simon

Mamet's *Oleanna:* a piece of refuse on a relevant theme.

74
ART
By Kay Larson

Form vs. funk in "Jean-Michel Basquiat."

76
MUSIC
By Peter G. Davis

From La Scala, a heavyweight Requiem.

78
BOOKS
By Rhoda Koenig

Eight hundred pages of the greatest showman on earth.

81
DANCE
By Tobi Tobias

Hakutobo's high enigma; Douglas Dunn's non sequiturs.

MISCELLANY

Letters 6
Intelligencer 15
Fast Track 28
Hot Line 31
Best Bets 60
Sales & Bargains 83
***Cue* Listings** 85
London *Times* Crossword 128
***Cue* Crossword,** *by Maura B. Jacobson* 128
Classified
  Town and Country Properties..................... 118
  Strictly Personals 124

Cover: Photograph by Harry Benson.

NOVEMBER 9, 1992—VOL. 25, NO. 44. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Best Bids, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, The National Interest, New York, New York Intelligencer, New York Journal, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week of June and the first week of July and the last two weeks of December) by K-III Magazine Corporation, 755 Second Avenue, New York, New York 10017-5998. **Copyright © 1992 by K-III Magazine Corporation. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of K-III Magazine Corporation: William F. Reilly, Chairman; Charles G. McCurdy, Vice-Chairman; Beverly C. Chell, Vice-Chairman. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212- 880-0700. **POSTMASTER:** Send address changes to *New York*, Box 54661, Boulder, Colorado 80322-4661. Subscription rates in the U.S. and possessions: 50 issues, $39.98. **For subscription assistance, write Joseph Oliver, New York Magazine, Subscription Department, Box 54661, Boulder, Colorado 80322-4661. Or call (800) 678-0900 or (212) 447-4749.**

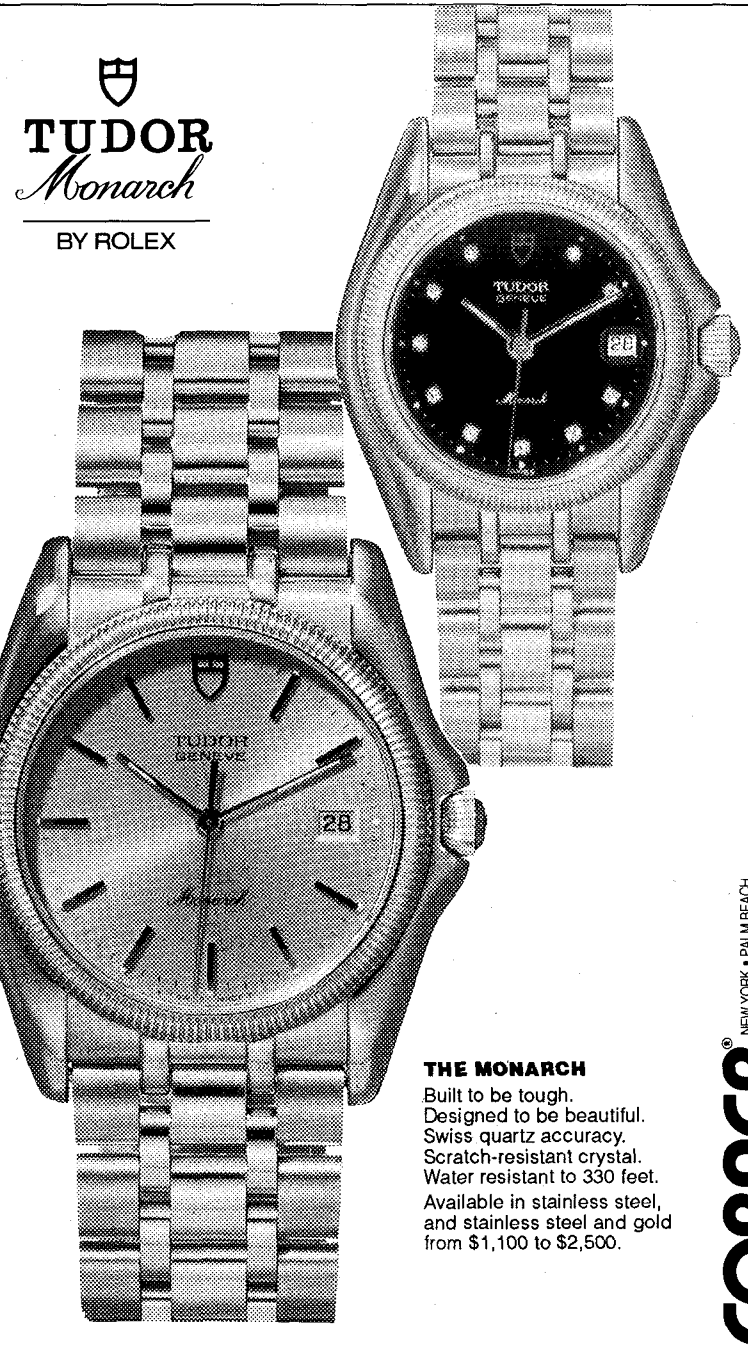
Photographs: top left, Harry Benson; center left, Darryl Estrine/Onyx; bottom, Chuck Baker; right, Benoit Barbier.

Tourneau
The Best of Times
Sale

Shop At Home...

Call for your complimentary catalogues featuring all the latest styles (many not available anywhere else), the famous names you know, in all the price ranges you want most, plus details about Tourneau's new 24 month interest free Club Plan. **1-800-348-3332**

TUDOR
Monarch
BY ROLEX



THE MONARCH
Built to be tough.
Designed to be beautiful.
Swiss quartz accuracy.
Scratch-resistant crystal.
Water resistant to 330 feet.
Available in stainless steel, and stainless steel and gold from $1,100 to $2,500.

Watches enlarged to show detail.

TOURNEAU CORNER®
NEW YORK • PALM BEACH
BAL HARBOUR • GENEVA

NEW YORK ☐ MADISON AVENUE & 52ND ST. ☐ MADISON AVE. & 59TH ST. ☐ SEVENTH AVE & 34TH ST.
FLORIDA ☐ PALM BEACH, WORTH AVE. ☐ BAL HARBOUR, BAL HARBOUR SHOPS
CORPORATE GIFT DIVISION 1-800-424-3113 SHOP AT HOME: **(212)758-6234 / 1-800-348-3332**

NEW YORK

Editor and President
Edward Kosner

Managing Editor
Peter Herbst

Design Director
Robert Best

Assistant Managing Editors
Tony Fuller, Deborah Harkins
Photography Director
Jordan Schaps
Senior Editors
Bernice Kanner, Quita McMath, Tom Prince
Joyce Rubin (Copy), Richard David Story
Contributing Editors
Martha Baker, Julie Baumgold, Alexis Bespaloff
Marilyn Bethany, Peter Blauner, David Blum
Christopher Byron, Barbara Costikyan, Michael Daly
Peter G. Davis, Andrew Decker, David Denby, Edwin Diamond
Gael Greene, Michael Gross, Pete Hamill, Peter Hellman
Phoebe Hoban, Maura B. Jacobson, Jeanie Kasindorf
Rhoda Koenig, Kay Larson, John Leonard
Mary Ann Madden, Patricia Morrisroe
Nicholas Pileggi, Corky Pollan, Eric Pooley
Tony Schwartz, John Simon, Dinitia Smith, Michael Stone
Janice Hopkins Tanne, John Taylor, Tobi Tobias
Jeannette Walls, Lally Weymouth, Carter Wiseman, Linda Wolfe
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Gillian Duffy, Bob Ickes, Melissa Morgan**
Edith Newhall, Robin Raisfeld, Christopher Smith
Assistant Editors: **Elizabeth Allen, Stephen Dubner**
Phoebe Eaton, Claire Perrault
Assistant to the Editor: **Fran Kessler**
Editorial Assistants
Joanne Chen, Eileen Clarke, Jan Gelman
Kate O'Hara, Robert Patronite
Whitney Scott, Norman Vanamee, Alex Williams

Art Director
Syndi C. Becker
Art Production Manager: **Eugene Tooman**
Associate Art Directors: **Kathryn Del Vecchio, Flamur Tonuzi**
Assistant Art Production Manager: **Barbaralynn Altorfer**
Art Department Manager: **Leah Weston**
Art Staff: **Steven Davis**

Picture Editor
Susan Vermazen
Associate Picture Editor: **Margery Goldberg**
Picture Assistant: **Suzanne Cheruk**

Operations Director
David White
Assistant Operations Director: **Matthew McCann Fenton**
Operations Assistant: **Martha E. Bula Torres**

Publisher
Richard Kinsler

Advertising Director
Beth Fuchs Brenner
Business Director: **Betsy Cronen**
Advertising Manager: **Alan Katz**
Director, Special Sections and International Travel: **Jacqueline Johnson**
Beverage Advertising Manager: **Judith R. Fields**
Sales Representatives
Denise Fierro, Laura Henschel, Mitchell Kreuch, Mary K. McCarty
Alison Pollard, Tina Gitlin Price, Jill Seelig, Sarah Vaden, Hilary Van Kleeck
Staff: **Karen Botte, Amanda Brokaw, Lillian Ciulla, Lisa Cohen**
Patricia Considine, Sasha Harvey, Melinda Stege, Nina Tiger
Advertising Coordinators: **Eleanor Huang, Sharon Y. Quinn**
Chicago Manager: **Jerry Brennan, 312-222-5600**
Detroit Manager: **Liz Holowaty, 313-353-2537**
California: **SD Media, 310-551-1067**
Atlanta and Florida: **Quenzer Stites, 404-491-1419**
Texas: **Tierney & Company, Inc., 214-960-2883**
France: **Marilyn Winters** Canada: **Chris Brown**
Italy: **Carla Villa** Mexico: **Towmar** Hong Kong: **Pamela Choy**

Marketing Director
Beverly Hood Allen
Promotion Art Director: **Laurie Berger**
Director, Special Advertising Sections: **Allan Horing**
Promotion Manager: **Gerry Napoli**
Merchandising Manager: **Patty Nasey**
Associate Merchandising Manager: **Kimberly Styler**
Special Projects Manager: **John Kempa**
Senior Designer: **Brenda Lee**
Promotion Coordinator: **Amy Asch**

Research Director
Eileen Ronan
Senior Research Analyst: **Karen Norberg**
Research Assistant: **LuAnn O'Rourke**

Production Director
David Byars
Production Manager: **Carl E. Ward Jr.**
Associate Production Manager: **Ann Kennedy**
Staff: **Walston C. Bobb-Semple Jr., Frances Carver**

Group Classified Director
Martha Sturgeon
Department Manager: **Teresa Taylor**
Sales and Marketing Manager: **John Miceli**
Production Manager: **Manuel Gomes**
Sales Representatives: **Iris Agar, Mark Bristow, Kendra Callahan**
Michelle Miller, Christina Post, Wendy Pusey, Denise Sisto
Staff: **Theresa Bunce, Denise Fowler, Greta Turken, Gaye Whyte**

Circulation Director: **Craig Reynolds**
Associate Circulation Director, Marketing: **Amy V. Lem**
Associate Circulation Director, Planning: **Charles Lung**
Managers: **Iris S. Blumenthal, John L. Brown, Barbara E. Wilck**
Special Projects: **Melissa A. Grossman**

Controller: **Mark Schulman**
Assistant Controller: **Carmine Tiero**
Accountants: **Patricia Hsu, Sandra Rabeno, Jeffrey Wallace, CPA**
A.P. Supervisor: **Antoinette Brody**
Collections Manager: **Patricia Adiletta**
Financial Services Coordinator: **Deborah L. Toney**
Staff: **Barbara Broughman, Blanca Coronado**
Lori Dictrow, Patricia Smith

Office Services Manager: **Mary Ann McCarthy**
Benefits Coordinator: **Mary O'Connor**
Information Services Manager: **Valerie Taylor**
Staff: **Paul Abrams, Venus Brown, Esther Gillyard**
Priscilla Hood, John Mabra, Rodney Madden, Joseph Markfelder
George Pogue, Erik Rodriguez, Virginia Spraggins

K-III Magazines
Chairman: **William F. Reilly** President: **Harry A. McQuillen** Vice-Chairman: **Charles G. McCurdy** Vice-Chairman: **Beverly C. Chell** Executive Vice-President: **Richard R. Hawkes** Vice-President, Finance: **Christina B. Wagner** Vice-President: **Curtis A. Thompson** Vice-President: **Douglas P. Miscoll** Vice-President, Circulation: **Brian T. Beckwith** Vice-President, Manufacturing: **Edward J. Egan** Vice-President, Group Sales: **Nan L. Elmore** Vice-President, Information Systems: **Barry Mechanic** Director, Corporate Research: **Kenneth Meltsner**

Now at Macy's! Philips CD-Interactive

Gold
Old
JukeB
CD-I
PHILIPS

The Imagination Machine: a new generation of compact disc technology for your television and stereo

The first family-oriented entertainment system that brings you the world on a disc and puts you in control. Simply connect it to your television, load it as you would a music CD (CD-I plays them too) and use the remote thumbstick controller to select activities from the on-screen menu. And unlike conventional video tapes, with CD-I you're not just a spectator, you're an active participant.

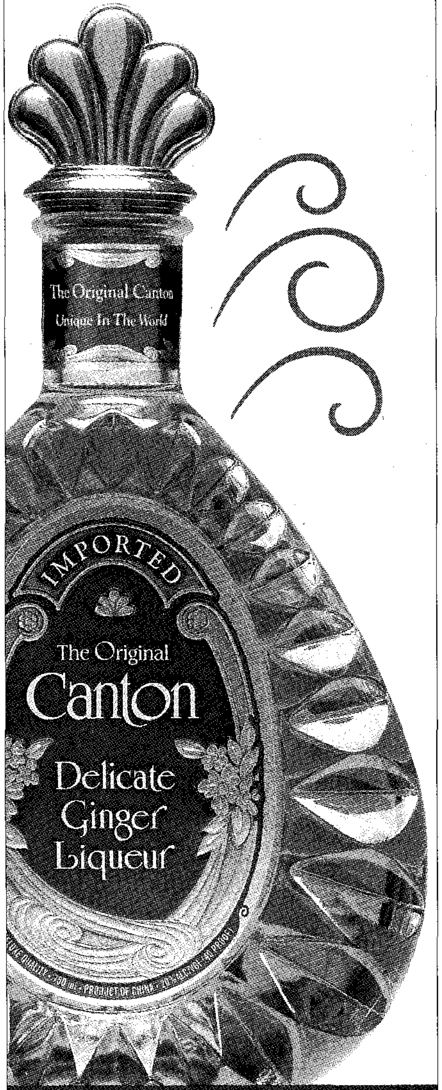
You're the guide on a tour of the Smithsonian. You're a golf pro in the Palm Springs Open. And children will love visiting Bert and Ernie on Sesame Street and playing with their toys and friends. You don't just read about exciting places, you experience the sights and sounds! It's so advanced it's called The Imagination Machine™. **Value priced $599**

65 titles are now available for CD-I, including games like Tetris® and Escape from Cybercity, plus Time-Life Photo, language and music lessons. **Value priced 19.99-69.99** 100 titles will be available by the end of the year. Come in to your Macy's any day for a hands-on demonstration with one of our experts.

macy's

The Original Canton
Delicate Ginger Liqueur

At long last this delicate ginger liqueur is available in America. Created centuries ago for the rulers of old Canton who treasured the value of ginger. It is made from six varieties of ginger harmonized with a touch of gentle herbs and ginseng. Blended with the finest spirits and rich brandy. Rounded with honey. A delicate liqueur capturing all the goodness of old China.



Call 1 (800)-854-7092 for our recipe book.
Imported by World Ltd. Phila., PA 20% ALC/VOL (40 Proof).

LETTERS

Heartbreak Hotel?

DAVID GRINSTEAD'S PIECE ON THE DECLINE of the Algonquin ["Ghosts," October 19] was right on target. I had the misfortune of attempting to have a pre-matinee Sunday brunch there two months ago. After waiting 30 minutes for a waiter to bring a menu and another 45 minutes for the food, I was served the wrong dishes. When I complained, the waiter and captain apologized and agreed that the Algonquin wasn't what it used to be. When I asked to speak to the hotel manager, he arrived after another twenty-minute wait, only to protest that he had never heard a complaint about the dining room before. He seemed quite unconcerned that there were only five people in the dining room and that two of them (my party) were leaving dissatisfied. Maybe the Aoki Corporation should let the Algonquin cat run things. At least you get a purr of welcome from the cat, which is more than any of the humans now running the place gives the guests.

George Swain
Stamford, Conn.

I'M NOT A CELEBRITY, BUT THE ALGONQUIN didn't care. "I'm sorry that we don't have your favorite apple pie on the breakfast menu, so please take this carefully wrapped piece tonight and enjoy a pre-breakfast snack in your room tomorrow," one staff member said to me in bygone days. "Your daughters are arriving from Europe with packs on backs? Of course we'll have them call you," a kindly desk clerk volunteered. Later, our astonished Betsy phoned. "You won't believe this, but they welcomed us at the door and told us to call you at Danny's! How did they know us?" Simple. That was the Algonquin. *Mais où sont les chats d'antan?*

Marian M. Hersrud
Sturgis, S. Dak.

ALL OF US AT THE ALGONQUIN APPRECIATED David Grinstead's well-researched exposé of the Algonquin. We have a tendency to take our uniquely illustrious past for granted, so we thank him for reminding New Yorkers they have a true "old New York" gem in their midst. But there are a few points in the article I'd like to clarify. Yes, the Algonquin Hotel did undergo an extensive renovation, beginning in the first quarter of 1989, that was completed in January 1991 (even a grande dame can use a little make-over once every 90 years). The restoration included refurbishing the famous lobby, the restaurants, and the guest rooms, creating more meeting space, and upgrading electrical and plumbing systems. While we agree with Grinstead that renovations can be a little dusty, the past 22 months has seen the Algonquin in top form. The restoration of the Oak Room Cabaret was completed in early 1991, and since then, talents like Iris Williams, Susannah McCorkle, and the late Sylvia Syms have played the room. Right now, Andrea Marcovicci is singing to sellout crowds as part of an unprecedented four-month engagement. As I believe you are aware, Grinstead was on staff from March 1982 to March 1990, when he was laid off due to the renovation of the Blue Bar.

Dai Zenno
General manager
The Algonquin Hotel
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Chris Crossed

CHRISTOPHER BYRON WRITES IN HIS OCTOber 12 column ["The Bottom Line: Sky Writing"] about the Pan Am 103–bombing story that "nothing exists to indicate that any journalist acted improperly in reporting this story; the press simply got it wrong." Yet the clear implication of his column is that I was among the "large number of media outlets" who were duped, or that I was among the "writers who relied on and repeated [certain false] claims." Nothing could be further from the truth. I am one of only three journalists listed by name in his column. Yet I have never published or broadcasted *any* of the information contained in Byron's various columns on this subject, and specifically the one of October 12. The other two journalists named in Byron's column published a story back in July 1989, some months before the media manipulation alleged by Byron even commenced. Yet by naming only the three of us, Byron leaves the reader with the erroneous inference that we were somehow part of a Pan Am–orchestrated press manipulation.

William Scott Malone
Frontline
Washington, D.C.

Christopher Byron replies: William Scott Malone's letter is ridiculous. I never said in my story that Malone published or broadcasted anything incorrect or inaccurate about Pan Am 103. What I *did* say is that Malone acknowledged to me in an on-the-record interview that he himself was the source of what Pan Am's court papers describe as information "essential" to its case. Unfortunately, the information Malone supplied turned out to be bogus. ■

THE END OF 1992 IS THE BEGINNING OF FINE DINING AND GREAT VALUE FOR NEW YORKERS.*

THESE FINE RESTAURANTS ARE OFFERING A PRIX FIXE LUNCH FOR $19.92 AND A PRIX FIXE DINNER FOR JUST $24.92 THROUGH DECEMBER 30TH.*

Aquavit
13 West 54th Street
(212) 307-7311

Arcadia
21 East 62nd Street
(212) 223-2900

Arizona 206
206 East 60th Street
(212) 838-0440

Capriccio
33 East 61st Street
(212) 759-6684

Capsouto Freres
(lunch only)
451 Washington Street
(212) 966-4900

Chin Chin
(lunch only)
216 East 49th Street
(212) 888-4555

540 Park Restaurant
at The Regency Hotel
540 Park Avenue
(212) 759-4100

Halcyon
Rihga Royal Hotel
151 West 54th Street
(212) 468-8888

Hudson River Club
4 World Financial Center
(212) 786-1500

The Jockey Club
at The Ritz-Carlton Hotel
112 Central Park South
(212) 664-7700

Jo Jo
160 East 64th Street
(212) 223-5656

Montrachet
239 West Broadway
(212) 219-2777

Palm
(lunch only)
837 Second Avenue
(212) 687-2953

San Domenico NY
240 Central Park South
(212) 265-5959

Shun Lee Palace
155 East 55th Street
(212) 371-8844

The Sign of the Dove
1110 Third Avenue
(212) 861-8080

Snaps
(dinner only)
230 Park Avenue
(212) 949-7878

Tavern on the Green
Central Park West and 67th Street
(212) 873-3200

TriBeCa Grill
375 Greenwich Street
(212) 941-3900

The Water Club
500 East 30th Street
(212) 683-3333

Windows on the World
One World Trade Center
107th Floor
(212) 938-1111

*Beverage, tax and gratuities are additional. Please check with each restaurant for times these special menus are offered.

One complimentary Coca-Cola or Diet Coke per person will be provided with meal at customer's request at select restaurants.

The American Express Card® is always welcome at these great New York Restaurants.

Enjoy Coca-Cola Classic

American Express Cards®

Its velvet finish is only the beginning.

MAQUIVELOURS

Hydrating Foundation

What was once simply exquisite makeup, now does exceptional things for the look of your skin.

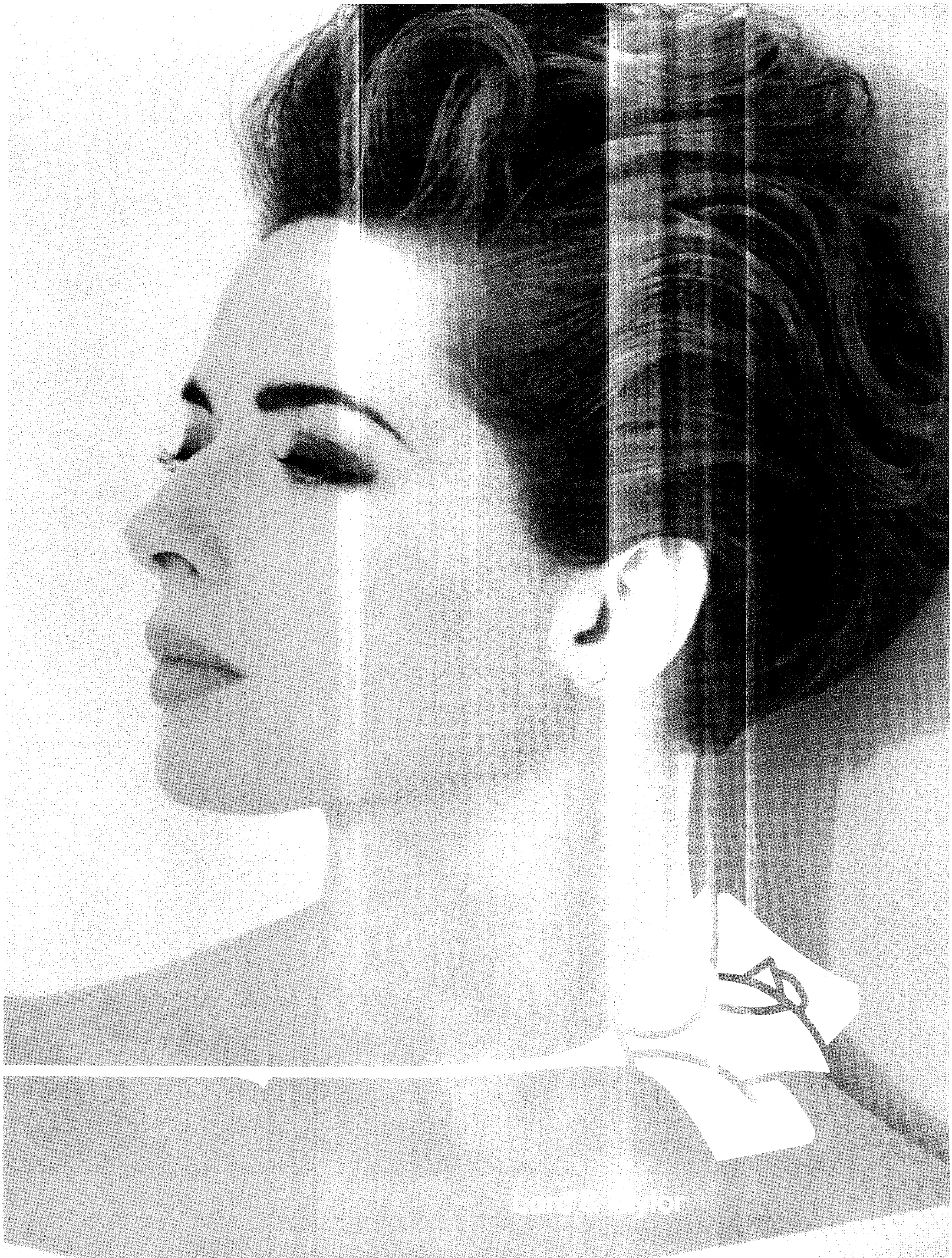
An exclusive Hydra-Voile System now imperceptibly veils your skin in hydration. A luxuriously light-textured foundation slips on flawlessly…lasts tirelessly…offers a natural sunscreen for everyday wear.

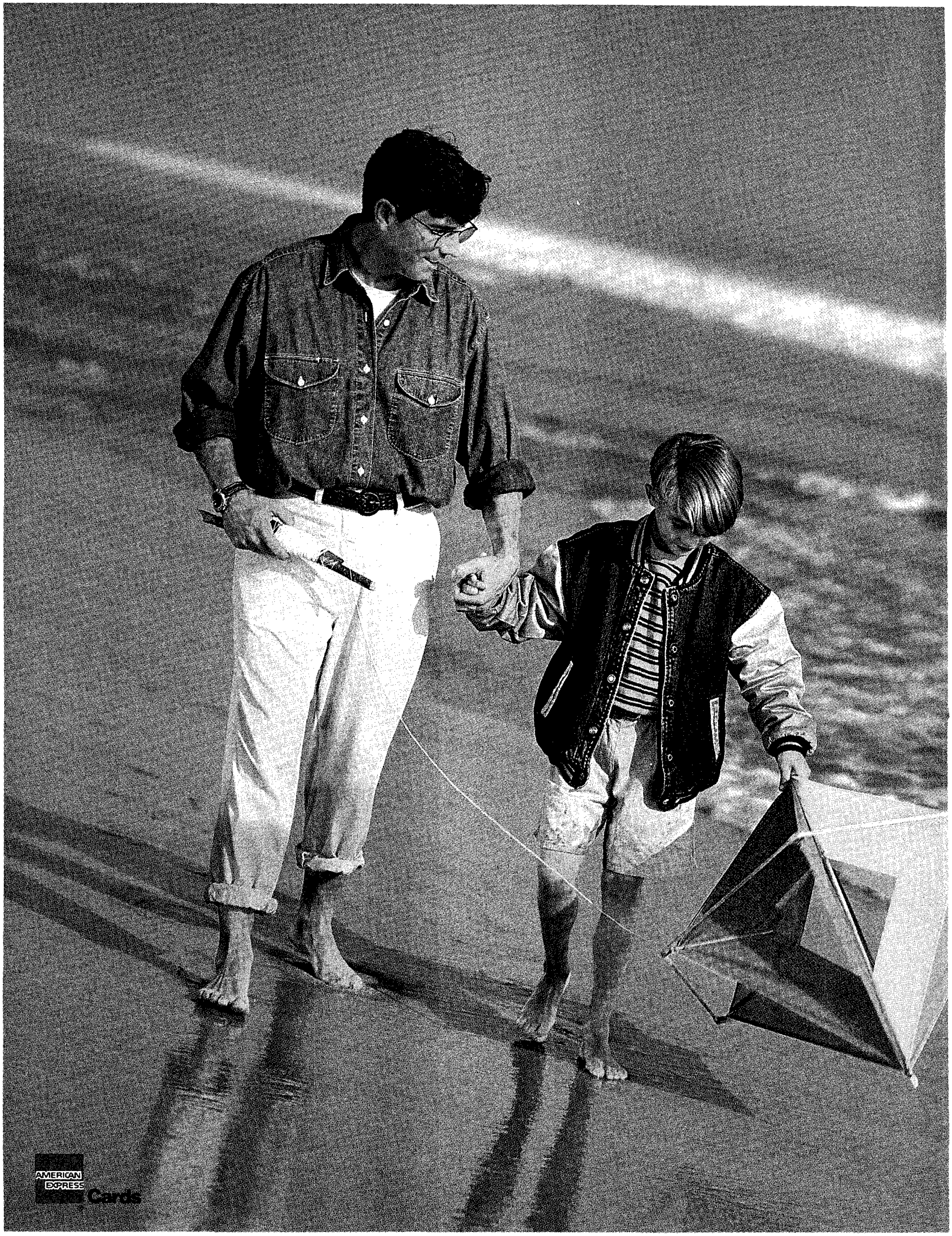
And because the perfect finish can only begin with your perfect shade, count on the global range of Lancôme's Priority Colour System to meet your match.

MAQUIVELOURS…Foundation that becomes you.

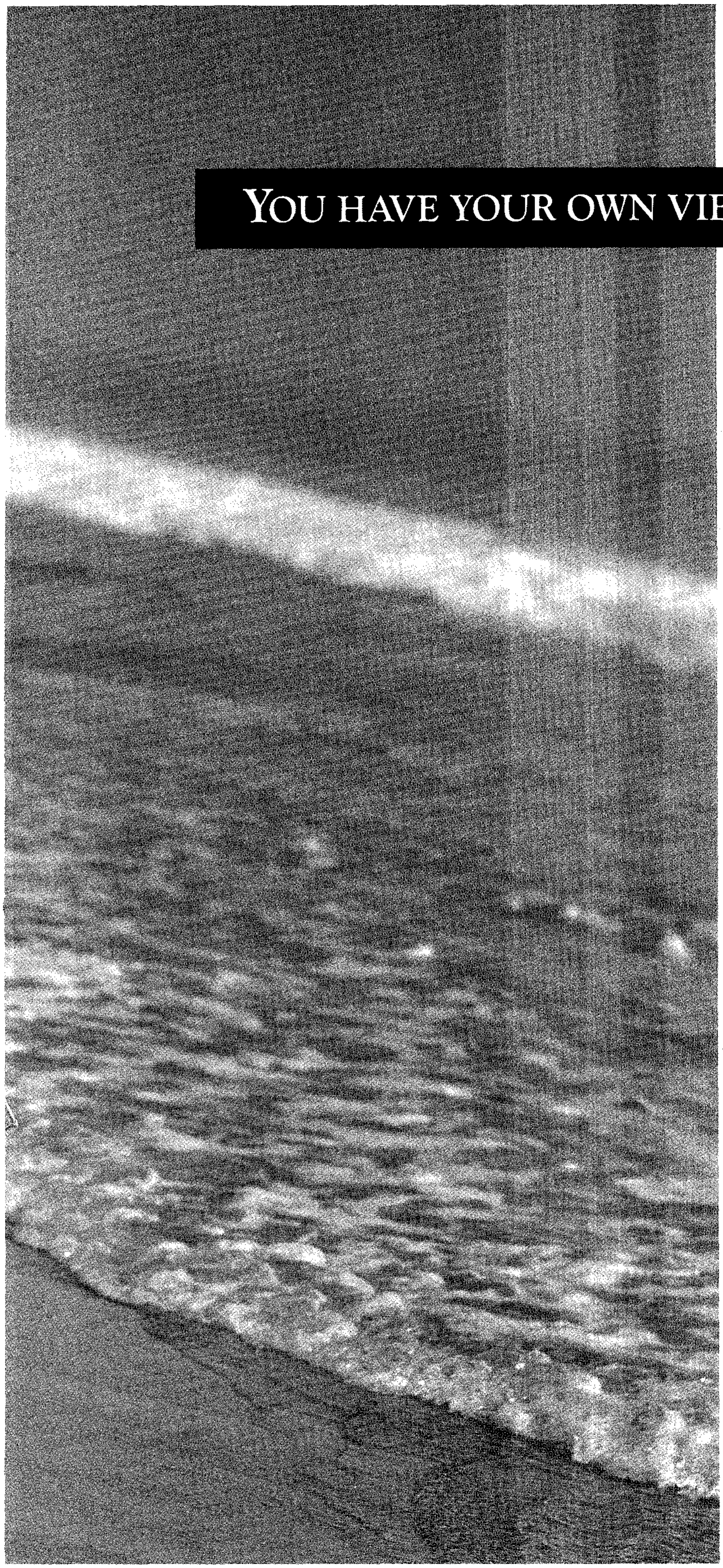
LANCÔME
MAQUIVELOURS
Fond de teint hydratant
Hydrating Foundation
LANCÔME
PARIS
1 FL. OZ. (30 mL)
LANCÔME
MAQUIVELOURS
Fond de teint hydratant
Hydrating Foundation
LANCÔME
PARIS
1 FL. OZ. (30 mL)

LANCÔME
PARIS


Lord & Taylor



*Optima Cardmembers in good standing receive an Annual Percentage Rate for purchases that's currently 14.25% (16.90% for cash advances). Cardmembers in good standing over a 12-month review period with at least one
All other accounts receive a competitive APR that's currently 18.25% for purchases (18.90% for cash advances). All rates are adjusted semiannually based on the Prime Rate as listed in The Wall Street Journal. The



YOU HAVE YOUR OWN VIEW OF WHAT'S IMPORTANT.

You see your priorities clearly. Both personal and financial.

You carry the Optima℠ Card. You count on the American Express tradition of service to be there for you.

You appreciate the individual way your interest rate, currently a low **14.25%** for purchases,* reflects the responsible way you manage your account.

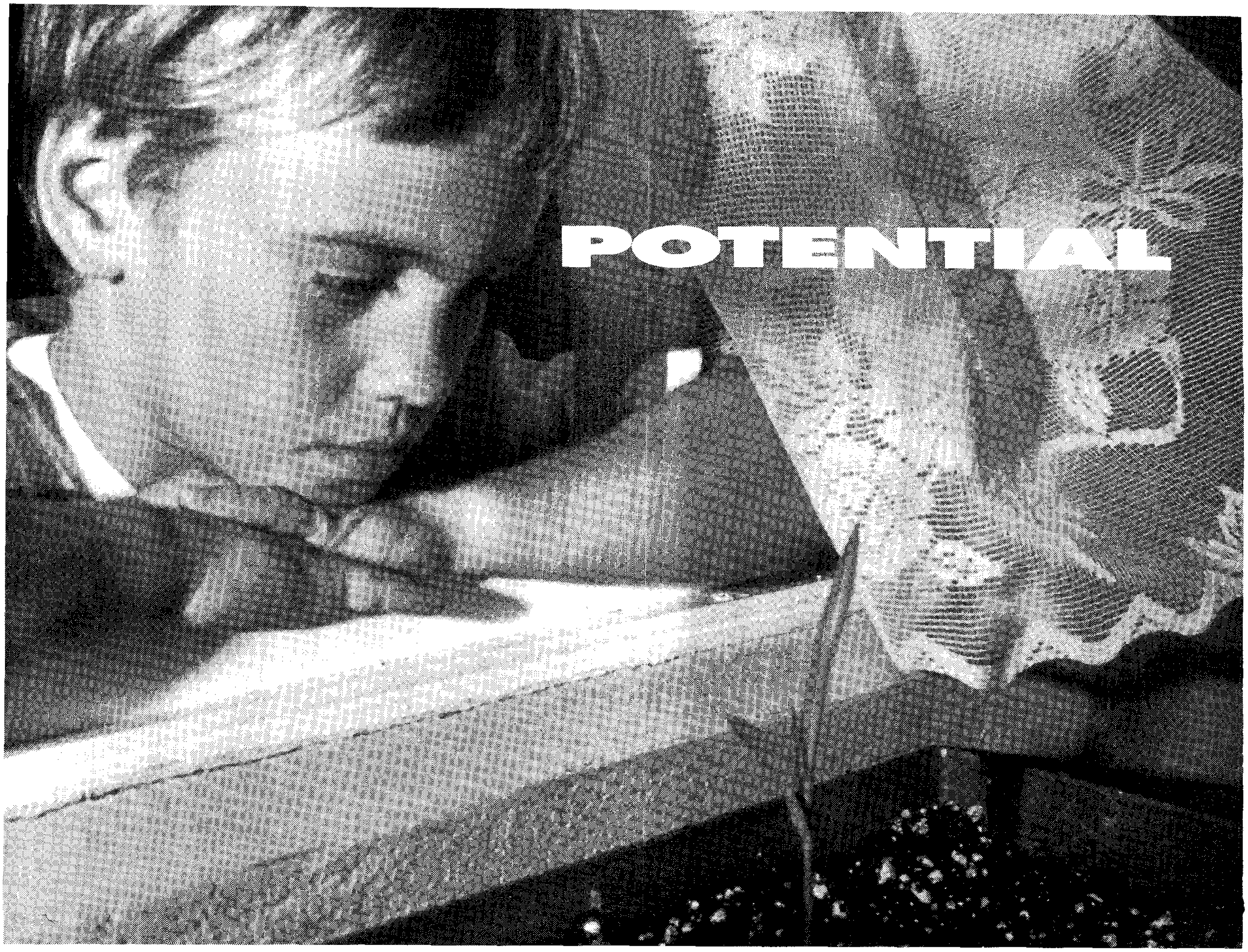
And you can get an even lower rate, currently **12%** for purchases,* simply by charging $1,000 or more in a year and paying your bills in a timely manner.

So, when you want the option to extend payment with a real advantage, you choose the Optima Card.

NOT TRANSFERABLE
AMERICAN EXPRESS
OPTIMA
3737 321345 61008
C F FROST

YOU KNOW WHAT YOU'RE DOING.℠

year of tenure on their American Express and Optima Card accounts who spent at least $1,000 on the Optima Card during the review period qualify for an APR that's currently 12.00% for purchases (16.90% for cash advances). annual fee for the Optima Card is $15 ($25 for non-American Express® Cardmembers). For more information or to apply call 1-800-OPTIMA-6. © 1992 American Express Centurion Bank.



Within the proper environment, potential becomes ability, a foundation for achievement. Hofstra University provides that environment — a forum for students to fully develop their talents.

Hofstra is ranked in the top 10% of all American colleges and universities in almost all academic criteria and resources. Our library, with over 1.3 million volumes available on campus, is larger than 95% of all college libraries. We are the only private university on Long Island with a chapter of Phi Beta Kappa. And our 238-acre campus, a nationally designated arboretum, is the home of over 100 student organizations and 500 cultural events annually.

At Hofstra, we've brought these academic and cultural elements together to create an environment that stimulates talent, fostering a lifetime of intellectual growth.

HOFSTRA UNIVERSITY
WE TEACH SUCCESS.
Hempstead, L.I., New York 11550

INTELLIGENCER

BY JEANNETTE WALLS

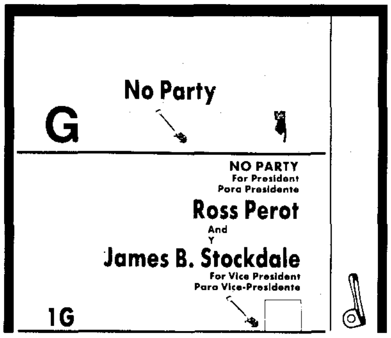
SHOVEL SCOOP...SCHOOL DAYS...THIS YEAR'S MODEL...OFFICE POLITICS...DR. K.'S SAY

ROSS PEROT'S CAPITALIST TOOL

Ross Perot digs shovels. Under New York State law, political parties must choose an emblem to appear in voting booths and on ballots. Perot's choice to represent his "No Party" ticket with retired vice-admiral James Stockdale is a shovel.

"He just has a saying: 'It's time to clean out the barn,'" says a woman in Perot's Dallas office who insists that she has no title and should be referred to as "part of the team." When asked if Perot chose the symbol himself, she answers, "These kind of things just happen. They come from the people out there. That's the beauty of a grass-roots organization."

Other emblems include a star for the Democratic Party, a bald eagle for the Republican Party, and a fetus for the Right to Life Party.



PEROT'S SYMBOL

LEVIN VS. MCMANUS: A TIME LAPSE

The corridors of Time Warner have been buzzing lately with speculation about the future of editor-in-chief Jason McManus, and McManus's boss isn't helping matters.

Sources say that a *Time* correspondent, unhappy with McManus's stewardship, sent a memo outlining his thoughts to Gerald Levin, the president of Time Warner.

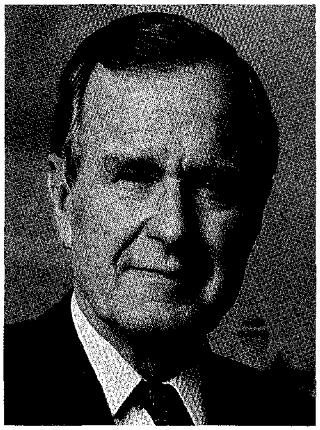
Levin shocked the staffer by calling him and leaving a message. "[The correspondent] was sort of taken aback that Levin would call him," says the source. "He was worried that he was going to be chided. But then Levin called *again.* He told [the correspondent] that, essentially, what he had said in his memo was right." Says another source, "There's no love lost between Levin and McManus. Levin wouldn't mind seeing McManus leave, but he can't fire him. Only the Time Warner board can."

"I really don't want to get into this at all," said the correspondent. "It's an internal matter." A spokesman for Levin said, "We have no comment."

DOES YALE YEARN FOR A BEATEN BUSH?

If he isn't elected president of the United States, will George Bush become the president of Yale? The word in some political circles and around the campus at Yale is that the school's search committee plans to approach Bush about heading up the university if he loses his bid this week to return to the White House. Some Yale insiders, however, are skeptical that the school would embrace a Republican.

"I can't confirm that rumor," says Yale spokeswoman Laurie Trotta, who also wouldn't deny the talk. "There are many rumors about who is being asked to consider the post. They are just that—rumors."



GEORGE BUSH

MORE COMMOTION OVER KISSINGER BIO

Media watchers are perplexed about a lengthy letter to the editor that ran in the October 25 *New York Times Book Review.* The letter blasted Walter Isaacson's *Kissinger* as well as Theodore Draper's positive *Times* review of the book.

The *Times* didn't mention, however, that the letter writer, Stephen Graubard, was once an editor at a journal founded by Henry Kissinger. And the extensive details cited by Graubard have led some to wonder if Kissinger himself had a hand in composing the response.

A *Times* spokeswoman says the paper followed normal procedures with the letter. Graubard denies Kissinger had anything to do with it and says, "I was not his employee or subordinate. We were very good friends and colleagues."

"[Kissinger] thinks it's an outrageously insulting question," says his spokeswoman. "He never saw the letter before

MARLA HANSON ASSUMES A NEW IDENTITY

Marla Hanson is getting a new look. The model—who made national headlines in 1986 when an assailant slashed her face with a razor—plans to have plastic surgery this month on her scars. "She has some bad scarring left," says Richard A. Marfuggi, her Upper East Side doctor. "Some of the scars have healed well, but there's a severe one on her right cheek. That's the area that I'm going to try to reconstruct with a series of operations."

"I've been very outspoken on the issue of victimization, and I always will be, but it's time to move on with my life," says Hanson, who is currently writing and directing a film so she can graduate from New York University film school. "People have a waiflike image of me from when I was in the hospital. The press has kept me there. It's like being caught in a tabloid existence. I'm not embarrassed about my scar, but at the same time, people say it's my identity, and that's not true."

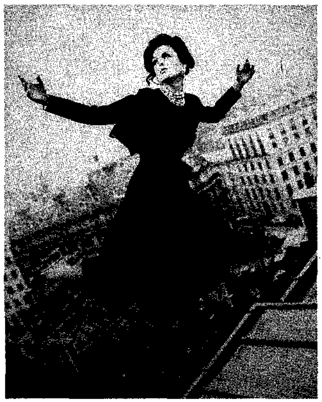
MARLA HANSON

ASSOCIATE: JAN GELMAN

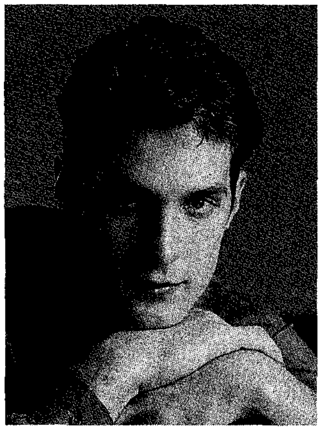
Photographs: center, Michael O'Neill/Outline; bottom, Andrew Eccles/Outline.

THE POSEIDON ADVENTURE...SNIFFING AROUND...*BAZAAR* BORROWS...HOWARD HAWKS

HENRY KISSINGER



A MELVIN SOKOLSKY PHOTO



CHRISTIAN LAETTNER

it was published, nor did he know anything about it. He and Graubard were in graduate school together. They have a friendly relationship, and they see each other about once a year, if that often. He says there have to be some limits to the sort of questions people ask."

DID POSEIDON SINK ONE OF ITS AUTHORS?

Why is a book's author staying at home while the people he wrote about make the talk-show circuit?

Simon & Schuster's Poseidon Press imprint recently published *Acceptable Risks,* an account by Jonathan Kwitny of two men who fought the medical establishment. But sources say Kwitny and his publisher have had a disagreement. Kwitny says he was "surprised to find that [Poseidon] was booking Martin Delaney [one of the men in the book], whom I think the world of, and that I was being kept off any shows."

"This has been a very difficult publication.... There has been a lot of back-and-forthing with the lawyers, subjects, and writer," says Poseidon publisher Ann Patty. "[We] had an agreement early on that the subjects of the book would tour.... [Kwitny] does not remember it that way. I do, and so do others in the company. We found out that he was misremembering things."

PHOTO COPYING AT *HARPER'S BAZAAR*

Liz Tilberis, the new editor of *Harper's Bazaar,* seems to be taking the magazine back to its classic look, but some are saying she's borrowing a little too heavily from the past.

The November issue of the magazine has some photographs by Peter Lindbergh that one source says look like "a direct ripoff" of images by Melvin Sokolsky, a noted former *Harper's Bazaar* photographer. "Lindbergh's photographs show a woman who appears to be flying," says the source. "It's obviously based on Sokolsky's famous sixties series depicting women flying above Paris."

Sokolsky sent Tilberis a letter expressing interest in working for the magazine again: "That was August 11, and I haven't heard anything." He confirms that several people have pointed out the similarities between the photographs. "I was shocked," he said. "When I worked there, the last thing we wanted was to look like something that had already been done." A *Harper's* spokeswoman admits that the pictures were "influenced" by Sokolsky's work, but adds, "They were inspired by many things."

WHY SABATINI IS EVERY INCH A DOLL

Some feminists may get angry about Barbie's unrealistic measurements, but when a doll modeled on Gabriela Sabatini is unveiled soon, they won't have anything to complain about. The Great American Doll Company is bringing out a toy based on the tennis star, and craftsmen spent six hours observing Sabatini. "They measured her from head to toe and got everything," says Brad Buyce, a spokesman for the Virginia Slims Championship, where Sabatini is playing later this month. "The eye color, the clothes, and the precise muscle contour."

SEAGAL, LAETTNER GO LOOKING FOR WORK

A SCENT FOR SEAGAL?: Steven Seagal is getting ready to pitch products. The actor, who is starring in *Under Siege,* has signed with Ford Models, which represents his wife, Kelly LeBrock. "I ran into them recently," says Ford executive vice-president Joe Hunter. "He said, 'I'm interested in doing some endorsements.' I said, 'Look no further.' " What products might Seagal back? "I can see him doing soft drinks or maybe milk, or a fragrance," says Hunter. "I don't see why he shouldn't have a fragrance. If all these other guys can have a fragrance, why can't he?"

HOOPSTER AND HAWKSTER: Hot basketball star Christian Laettner is getting into the endorsement business, too. The former Duke University player, who recently signed with the Minnesota Timberwolves, has also signed with International Creative Management. A source says the agency, which represents mostly writers and actors, "is planning to go into sports in a major way and will use Laettner as the centerpiece of that division." ICM confirms that it now represents Laettner for commercials and endorsements, but wouldn't comment further.

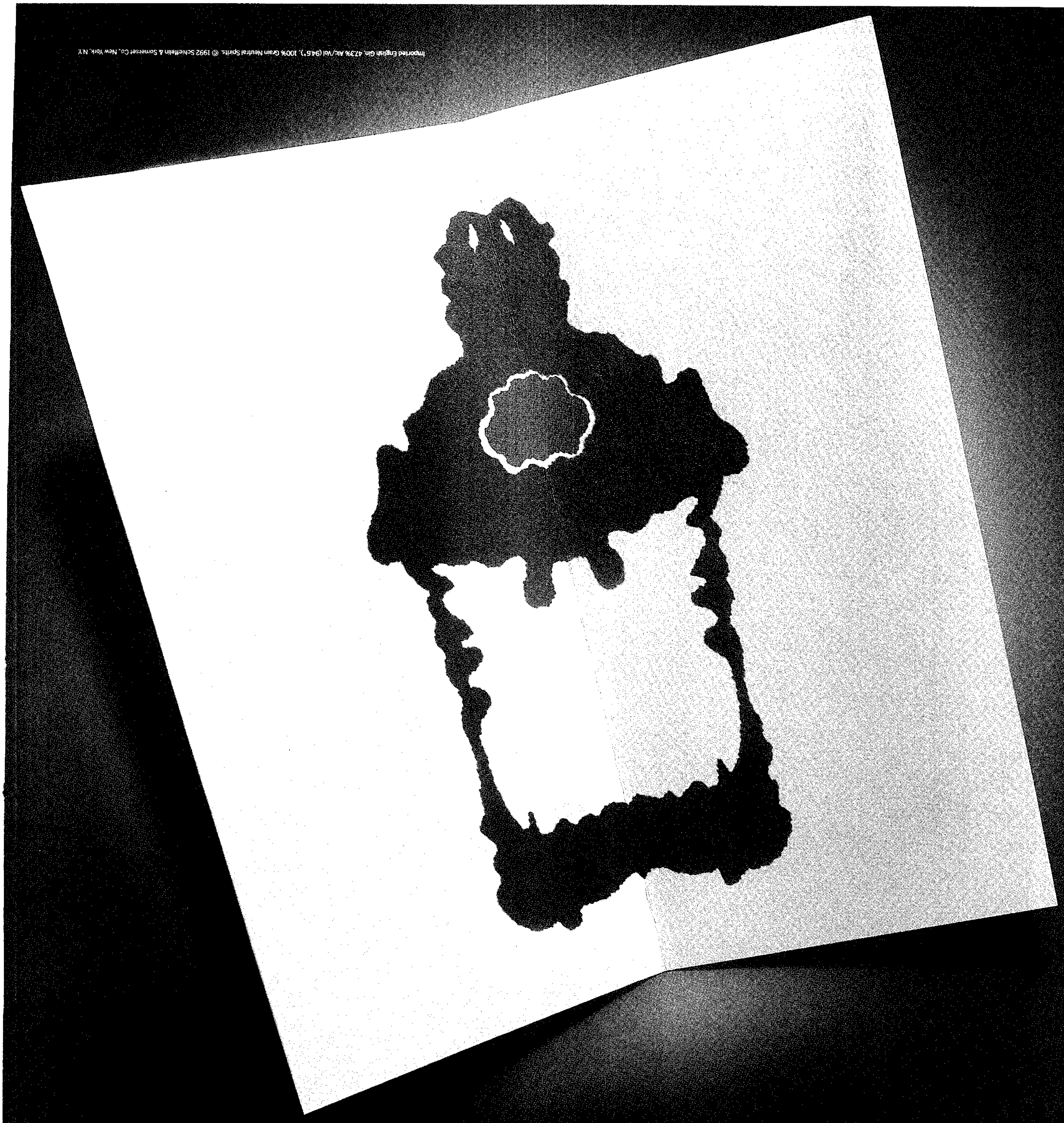
SHOCK JOCK GOES ON THE BLOCK

The controversial talk-show host Howard Stern is shopping around his autobiography, says a source. "His people have been holding court with editors," says a source. "But they're looking for something in the seven figures, and they haven't gotten any offers they're happy with. They're saying they'll publish it on their own if they don't get something they like."

"I'm flabbergasted that you got this information," joked Don Buchwald, who represents Stern. "Do you have this office bugged? What are you, Mata Hari?" He then added, "I have no idea what you're talking about. . . . Someone has been talking about this, and if you tell me who, I'll give you $75."

Photographs: top, Warring Abbott/Outline; center, © Melvin Sokolsky; bottom, Dana Fineman/Sygma.

Imported English Gin, 47.3% Alc/Vol (94.6°), 100% Grain Neutral Spirits. © 1992 Schieffelin & Somerset Co., New York, N.Y.



Take the perfect
taste test.

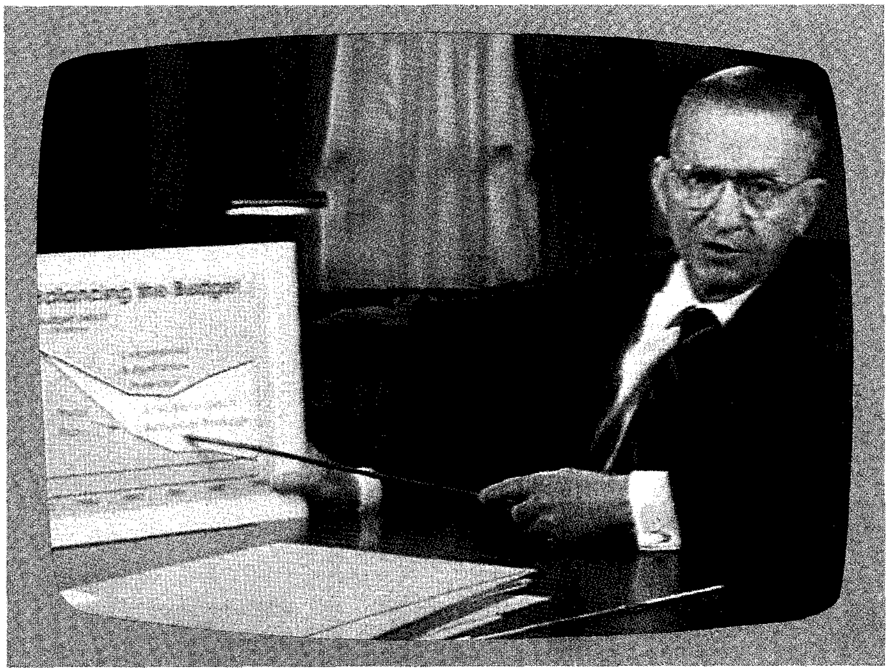
If you said Tanqueray,® your taste is perfect.

SAF
SAFARI
FOR MEN
RALPH LAUREN
Alcohol-Free Deodorant
SAFARI
FOR MEN
RALPH LAUREN
Hair Shampoo with Conditioner
SAFARI
FOR MEN
RALPH LAUREN
Talc
RALPH LAUREN
THE NEW MEN'S FRAGR

A R I
SAFARI
FOR MEN
RALPH LAUREN
Shave Gel
ANCE BY RALPH LAUREN
bloomingdale's

The National Interest/John Taylor

ROSS LOSS



MY WAY: *Even his ad campaign was zany—and effective.*

WHY I'LL MISS PEROT

WHO AMONG US WON'T MISS ROSS PEROT? Whether or not he affects the election in anything more than a negligible manner, he has proved to be the zaniest, the most outrageous, the most Menckenesque apparition in the entire campaign. Beside him, both George Bush and Bill Clinton seemed hopelessly prosaic and disappointing; among the many shortcomings they shared was a failure to kindle the imagination. Perot's campaign, on the other hand, was almost entirely an exercise in imagination. Since, unlike Bush and Clinton, he was never burdened with the need to make a realistic case for himself, his candidacy from start to finish was little more than a projection of various fantasies—his own and other people's.

A nonpolitical messiah to his supporters, he inspired them to a state of political engagement that bordered on the ecstatic. By contrast, liberal columnists like the Washington *Post*'s Richard Cohen viewed him, with eschatological hysteria, as a neo-Fascist avatar, the rough beast slouching toward Bethlehem. Most of the rest of us were merely ambivalent.

Indeed, while much was made of Perot's "flirtation" with the presidency last summer, the true flirtation was always on the part of the voters. People were attracted to Perot against their better judgment, and, as in a summer fling, they temporarily suspended their judgment because they knew all along that it wasn't serious and that it would, sooner rather than later, end. Perot was a wish fulfillment. "What we need is Perot for six months as a dictator; then we can go back to a regular democracy," Gary Zuyus, a businessman in north Georgia, joked during a Bush-campaign rally in October.

Perot's campaign never had a hope because Perot the human being inevitably interfered with Perot the fantasy. Perot is undoubtedly a paranoid—but you would be, too, if you had as much money and as many enemies as he does. The curious thing about Perot's paranoia is that it seems like a small tic—a mannerism, almost—that surfaces from time to time in ways he is unable to control. Paranoia did not permeate his ideas. He did not, as Pat Buchanan did, practice the politics of paranoia, exploiting xenophobia or class and racial resentment in the fashion of the typical populist demagogue. If anything, Perot was a social moderate. And strangely enough for a paranoid, he was open to reason.

Criticized for having told Barbara Walters he would not have homosexuals in his Cabinet, he subsequently invited gay activists to meet with him, and after several discussions he emerged to say he had changed his mind and was even in favor of gays in the military. Perot clearly did not do this to pander to the gay vote. In fact, it could have been politically damaging, since his supporters, many of whom were conservatives, tended to be less than fervent advocates of gay rights. But Perot had thought the issue through, and this seemed to him to be the right thing to do. He took a principled stand.

In the same vein, Perot, despite his paranoia, was the only one of the three candidates who offered a distinct rationale for his election. Bush tried to win on the ground that he was not Clinton; Clinton argued that he could do better than Bush. Each tried to make the failings of the other the issue. Their approaches to the actual issues were either paltry, as in Bush's case, or arithmetically impossible, as in Clinton's. Perot alone among the three candidates identified what he felt was the country's central specific crisis—the deficit—and proposed solutions he knew would be unpopular but felt were necessary. It was an act of integrity, and it invested him with a certain heroic air.

Still, the paranoia is there, and, following the typology of the disease, it can recur suddenly and without apparent provocation, which is what happened in the final weeks of the campaign. Just as the debates had ended and Perot was receiving a great deal of positive coverage, he inexplicably lashed out at the press. But that was nothing compared with his truly extraordinary meltdown some ten days before the election.

Did Perot really think the Republicans believed dissemination of a doctored photo of his daughter (purportedly showing her in the sort of lesbian embrace that might have been featured in Madonna's *Sex*) would drive voters away from him? Or did he think the Republicans believed they could blackmail him into dropping out of the race by threatening to release such a photo and also to "disrupt" his daughter's wedding (presumably in much the same way ACT UP disrupted the Mass at St. Patrick's)? The most fascinating aspect of these preposterous claims was what they revealed about the nature of Perot's anxieties. It was clear that this was how *he* subconsciously felt he could be most thoroughly humiliated.

The farcical nature of all these delusions was underscored by Perot's convoluted story of the Black Panthers who were hired by the North Vietnamese to kill him in a commando-style raid (just like in the movie *The Green Berets*) on his Dallas compound, a raid foiled when a guard dog bit one of the Panthers in the behind (a cartoonish scene that, like so many of Perot's fantasies, seems to have been lifted from Hollywood or television or pop culture). Perot, the supposed supersalesman and master media manipulator, turned out to be his own worst advertisement. By re-entering the race to salvage the reputation tarnished when he withdrew in July, he ended up damaging it even more severely. Resolved to erase the caricature of himself as "The Quitter," he became instead an even more ridiculous caricature, "The Lunatic."

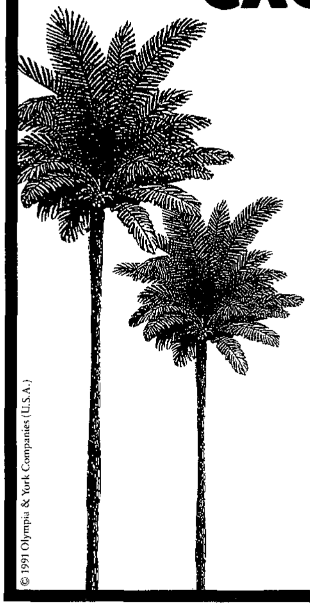
Just as Perot's candidacy was an opportunity for different people to concoct a variety of fantasies about him, so, too, did it enable Perot to indulge *his* fantasies. Paranoia is, on one level, an expression of narcissism: The belief that others are always out to get you stems from an exaggerated sense of your own importance. Throughout his life—whether with POWs in Hanoi, MIAs in Laos, jailed employees in Tehran, or debt-burdened American citizens—Perot has reenacted the self-mythologizing narrative of himself as the hero who rescues others and thereby earns their undying gratitude.

What seems to trigger Perot's paranoia, conversely—his encounters with the press provide the most obvious example—is ingratitude or disrespect. It mocks his personal myth, which is why he treats all criticism as a monstrous personal assault. Perot is baffled, irritated when people do not find him as wonderful as he thinks he is. "As I've been telling you guys, to know me is to love me!" Perot said in late September at a press conference in Dallas, held after senior members of the Bush campaign had pitched the president to Perot's state coordinators.

When Perot made this chirpy little statement, his arm was firmly around the shoulders of Robert Teeter, chairman of the Bush campaign. The tensely grinning Teeter had been trying to fend off questions by reporters intent on reminding him that three months earlier, he had attacked Perot as unfit to be president. Perot had interceded to perform yet another rescue, saving Teeter from this awkward situation. In the process, he gave the distinct impression that he had forgiven the Bush official for his earlier rash remarks. But according to what Perot now says, he knew about the Republican plot to disgrace his family at the time he was hugging and defending Teeter.

Given such revealing moments, in which he draws the nation into his personal psychodrama, how can we not miss Perot? The contradictions and posturing, the lurid nightmares and dark suspicions of the tiny billionaire have been irresistibly fascinating—a Shakespearean feast of pathologies, ambition, and the inadvertently comic. Perot is such an extraordinary character that to know him *is* in a sense to love him—though, as with so much about the man, not in the way he intends. ▬

This is a great place to eat. The food's excellent, too.



People who eat here tend to enjoy a lot more than a wonderful meal. Like palm trees. A vaulted glass ceiling. A Hudson River esplanade. And over 30 irresistible shops. So no matter which of our eleven restaurants you come to, it's more than likely that you won't leave hungry. For anything.

The World Financial Center
Shopping Galleries

Directions: Subway: #1, R, N to Cortlandt St., A, C, E to Chambers St.; PATH to World Trade Center; Bus: M9, M10, M22 to Vesey or Liberty St. at West St. Hours: Monday-Friday 10-7, Saturday 10-6, Sunday Noon-5. For more information call 945-0505.

© 1991 Olympia & York Companies (U.S.A.)

DRAMATIC IMPROVEMENT IN TREATMENT FOR THINNING HAIR AND BALDNESS

A recent issue of the international medical journal *Advances in Therapy* describes a dramatically improved treatment for men and women suffering from thinning hair and baldness.

The treatment was developed by New York physician Dr. Adam Lewenberg, an early pioneer in the use of Minoxidil to reverse baldness.

Among Dr. Lewenberg's patients, growth of new hair was reported by 80% of males (who were bald no more than seven years prior to treatment) and 90% of females (regardless of the onset of baldness) after one or two years of treatment. Thickening and strengthening of existing hair began in just two to three months.

Dr. Lewenberg's method, using safe, convenient spray containing Upjohn's Rogaine® - Minoxidil combined with Tretinoin and a vitamin/mineral supplement, has proven four times more effective than Minoxidil alone, according to published reports. The treatment is remarkably effective at reversing frontal baldness, as well as on the top of the head. Maintenance requirements are significantly reduced.

For information call DR. LEWENBERG at (212) 249-8800

The City Politic/Eric Pooley

RANDY POLITICS

DINKINSTEIN AND THE FLAP

"A CITY HALL CATFIGHT IS OBVIOUSLY TO our benefit, and this is like the Hatfields and McCoys: total, visceral hatred."

Rudy Giuliani's man was talking about the Randy Daniels fiasco, which may have helped revive Giuliani's damaged candidacy by making both David Dinkins and Andrew Stein look inept. So why wasn't he smiling?

"It's *weird*," the adviser said last week, after amorphous sexual-harassment allegations sent Daniels—the deputy-mayor designate and former Stein aide—howling into the night. "The campaign is white-hot and we're still a year out. What's it going to be like in eleven months?"

By October 1993, Daniels's name will be logged somewhere deep inside the Great Book of Mayoral Embarrassments, and another half-dozen fire storms will have engulfed City Hall—not just workaday campaign skirmishes but media-driven monsters that defy control by mere politicians (and everyone else).

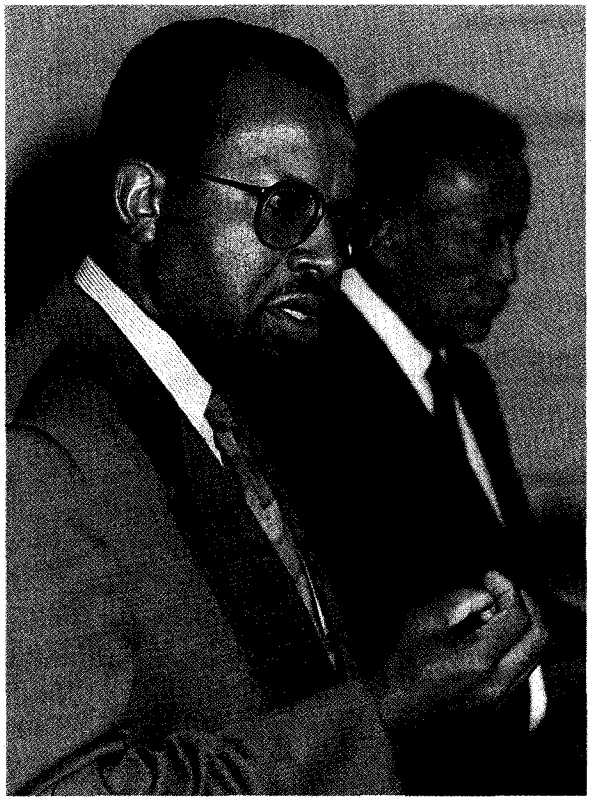
Despite Daniels's rhetorical flourishes—"Ladies and gentlemen, the mayoral campaign has begun"—those who haven't been spending bulk time in the Bahamas know that the campaign has been roaring along without him for months. The Daniels affair was its second real conflagration; the first began with the police shooting in Washington Heights and reached its crescendo when the police rally at City Hall boiled over—with Giuliani bobbing in that stew and Dinkins trying his best to stick a fork in him.

Stein hid in the root cellar during that one, just as Giuliani laid low while Dinkins and Stein shot it out over Daniels. "The big blowups—cops, Daniels, God knows what—are going to involve the mayor and *either* Rudy or Andy," says one Dinkins aide. "It'll be rare to see all three in one fight, rarer still for Rudy and Andy to go at it without the mayor involved."

So who won this one?

"Giuliani, of course," says a local campaign doctor. "He's back from the dead because Stein and Dinkins both lost. But no one yet knows who lost worse."

Dinkins—riding a six-month wave of good feeling—appeared greedy and careless in hiring a $112,000-a-year deputy mayor for public relations, then letting him jump overboard because of vague charges by an accuser who refused to come forward. Long before Daniels "requested" that Dinkins "withdraw" his name—even before the harassment accusation came out—the cry was going up all over town: *Where did they find this guy?* That wasn't fair, because in his years as Stein's press secretary (before leaving to flack for Bahamian prime minister Lynden Pindling), Daniels was known as a pro, a smooth (if arrogant) operator and a wily source. He was one of the aides City Hall wiseguys pointed to when they said that Stein's staff was sharper than Stein.



SORRY, SOLDIER: *Daniels and Dinkins before the fall.*

But Daniels may have spent too much time in the Bahamian sun. When he came north, he touched off the feeding frenzy with an amateurish remark about being a taxpayer-supported "soldier" in the mayor's re-election effort—a role best left unspoken, since it is illegal. At the same press conference, he claimed that the investigation into Pindling's alleged ties to drug traffickers was just "a smear campaign."

Pindling was never charged, but a passel of his friends and deputies were convicted of involvement in drug-trafficking, and his name continues to pop up in semitropical courtrooms. To question whether his press apologist should assume the same role for cocaine-plagued New York was proper—more proper, in fact, than a drug question that made big headlines during the last mayoral campaign: tenuous links between the law firm Giuliani then worked for, White & Case, and Manuel Noriega.

The first days of absurdity saw Dinkins rushing to defend a fishy Caribbean pol he knew nothing about, and the mayor's press secretary, Leland Jones, releasing an overheated statement that purported to clear Pindling, yet listed $473,500 in payments to Pindling from a man now charged with bribing officials for the Medellín cartel. This raised some of Giuliani's favorite issues—drugs, ethics, competence—but was forgotten when the sex-harassment issue pushed Daniels down the slippery slope.

His accuser, Barbara Wood (who worked for Daniels in Stein's office five years ago), gave a fuzzy account of the harassment to the cable news station where she works; her uncle, former TV newsman Bob Teague, was more explicit. (Daniels is now suing for libel.) Wood declined to talk to reporters or mayoral aides, and Teague hadn't witnessed the harassment; he had come to Wood's aid before, when she claimed racial bias after getting a bad evaluation as a *Newsday* intern.

Daniels hit back—sure enough, this was a "smear campaign," just like the one against Pindling—and folks around town started making book on how many days he had left. In press conferences and interviews, he attacked Wood and claimed without proof that Stein had leaked and "orchestrated this whole thing."

The obvious question—was it a smear or just an old allegation that reappeared the way old allegations do?—was in the end no more interesting than these: Why does a professional political outfit hire a man who makes such a handy target? Why *invite* smears? The mayor says the Pindling connection "was not a concern" and that he learned of the harassment charge two hours before the appointment was to be announced. He didn't hold up the announcement either because (as an aide says) he is too stubborn and deliberate to change course suddenly, or because (as he says) Daniels denied the charge and Stein—a pain to Dinkins for fifteen years—had said

Photograph by Al Raia/New York *Newsday*.

something nice about Daniels. "The real question here," Dinkins says, "is how the Council president has behaved."

Dinkins couldn't win—if he had stopped to investigate, the press would have sniffed out the reason for delay, and the thing would have blown up in his face just the same. The only difference would have been that Dinkins—or the Department of Investigation, or *somebody*—might have got Wood and Daniels behind closed doors to find out what really happened. That was never a priority, so Daniels and Wood now pay the price.

Stein says Dinkins is trying to "scapegoat" him, but Stein has been riffing his way through this debacle as well. He failed to warn Dinkins about the old charge—maybe he was setting Dinkins up, maybe it seemed like no big deal—and when the scandal exploded he tried to work it for political gain, not realizing that it would flood back up the hallway and engulf him. He then made a comical attempt at solving his basic problem: the need to explain pre–Anita Hill behavior in the post-Anita age. "You have to do what's right," he said. "You can't just worry about the politics."

Stein says he couldn't investigate in 1987 because Wood wouldn't file a formal complaint. He says he found her to be "credible," told Daniels the charge was "extremely disturbing," but couldn't fire him because that would be denying him due process. Instead, he suggested that Daniels find another job and "eased him out" to "stop the harassment," even though he didn't know if there had been harassment, no other accusations had been made against Daniels, and his work was first-rate. The easing-out took most of a year, and Daniels got a raise (and—when he left the office—a party, a reference, and a proclamation). Just before the mayor appointed Daniels, Stein told a reporter that he was a "good man," but when the appointment was made and the storm gathered, Stein reversed himself and lashed out at Daniels.

A course of action like that could hardly have been planned. "If this was leaked out of Stein's office," says one City Hall insider, "it had to be without his knowledge—why would he want to make himself appear so foolish?" More likely, Stein slammed the mayor reflexively, without regard for consequences.

"Andrew wants to be mayor, and he's gotta do what he's gotta do, but he's lost support among African-Americans because of this," says the Reverend Calvin Butts of the Abyssinian Baptist Church, who until last week was Stein's key ally in the black community. "He's seen as ruthless, underhanded, and cruel—if the leak didn't come from him, he was still a shark who saw blood in the water and started thrashing. I am shaken by this.

"Of course, it's nothing compared to what's coming in this campaign. We've got a whole year to go." ■

THE GRILL
AT NIGHT

Now Monday thru Saturday, from 6:00 to 10:30 pm,
dine in the room that's famous the world over
for a price soon to be equally famous!
Choose from 30 great wines for under $30.
Delight in a complete (yes, complete) dinner
for only...

$26.50 to $37.50

"Drop in for NY's most celebrated new menu!"

AT THE
FOUR SEASONS
99 EAST 52ND STREET
PL4-9494

CLAP, CLAP.

Our Theatre Package provides two seats for ***Les Miserables, Miss Saigon, The Phantom of The Opera, The Will Rogers Follies, Falsettos,**** *as well as one of 729 beautiful rooms and fully-equipped Health Club. Plus welcome gift and a $20 credit for room service or dinner at The Lexington Avenue Grill. Tax and Parking included.*

All for $350.

Call (212) 752-7000 for your Theatre Evening.

* subject to availability.

NY

LOEWS NEW YORK
HOTEL
American Comfort. New York Style.
569 Lexington Avenue at East 51st Street • New York, NY

Why should you go to an Italian restaurant ?

a. you love red wine

b. you love pasta

c. you can't drive to Italy

The Family Restaurant

110-80 Queens Blvd.
Forest Hills, NY (718) 520-1123

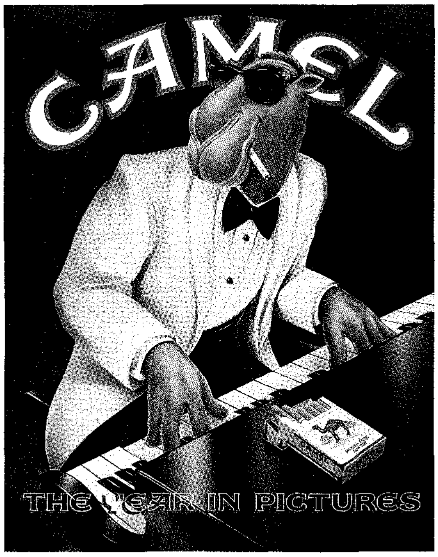
For small neighborhood warmth, bring the American Express® Card to The Family Restaurant.

AMERICAN EXPRESS® Cards

©1992 American Express Travel Related Services Company, Inc.

On Madison Avenue/Bernice Kanner

WHERE THERE'S SMOKE . . .

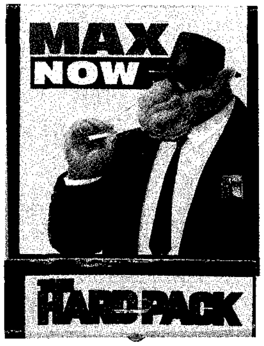


. . . THERE'S JOE

ATTENTION, IBM, ANHEUSER-BUSCH, GENERAL Motors, and Coca-Cola. Mezzina/Brown has zeroed in on big companies with big brands that need help. They may be shooting for the moon, but the upstarts who made Camel the only growing full-priced cigarette—and cartoon spokesman Joe a phenomenon—just might be worth paying attention to.

After all, with a contemporary, irreverent style, Mezzina/Brown has helped Camel to succeed in a category that—besieged by governmental and social adversaries—has seen its sales declining by 2 to 4 percent a year. What's more, cigarette ads are banned from TV, and Camel faced a rich-as-Croesus competitor—Marlboro—which has dominated the category for decades.

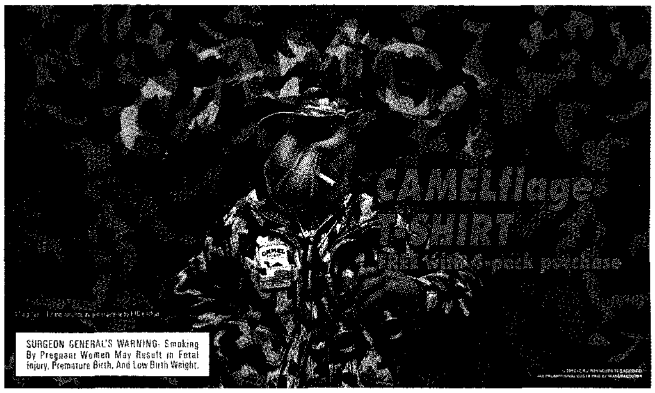
A year ago, R. J. Reynolds yanked the $45-million Camel account from Young & Rubicam and deposited it with Mezzina/Brown, a month-old agency headed by former Y&R staffers. John Mezzina, 43, and Bill Brown, 44, had quit their jobs as senior vice-president of creative and senior vice-president of account management in the spring of 1991—"We'd turned 40 and saw no room at the top," says Brown—but were wooed back. Mezzina, a fourteen-year Y&R veteran, had worked on Eastern Air Lines, Gillette, and AT&T; Brown, who'd been at Y&R for thirteen years, had toiled on Manufacturers Hanover, among other accounts. (They joined forces to work on RJR's ill-fated Premier smokeless cigarette.)



Matchbooks.

When negotiations to form their own Y&R division fizzled, Mezzina and Brown walked . . . to their lawyer's office around the corner and then to Brown's small apartment in Brooklyn Heights, where they set up shop. Brown supplied the phone; Mezzina contributed his daughter's Barbie calculator; and David Iauco, senior vice-president of marketing at RJR, offered them some consulting work for the brand. As the summer wore on, Mezzina and Brown realized it was all or nothing—they wanted the entire Camel account. Finally, Mezzina called Iauco and pleaded, "I can't go another week without knowing. Make the agony stop." Mercifully, Iauco rang back to say they'd got it.

"Mezzina/Brown has extended the Camel campaign into our marketing mix with contemporary-looking work that's in tune with our consumers and today's marketplace; they've been key to Camel's successful repositioning," says Iauco. "In this category, traditional advertising is not the singular element it once was. Promotion is also important. And they're totally engaged in our business and very sensitive to the financial underpinnings."


CAMELflage T-SHIRT
FREE with 6-pack purchase
SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

THE CAMEL COLLECTION: *Calendars (left) and "Camelflage" T-shirts.*

M/B has already taken on other work: In a pro bono assignment from the city Board of Elections to promote voter registration, a TV spot showed New Yorkers mouthing off as the words WHAT YOU THINK DOESN'T MATTER UNLESS YOU VOTE appeared on the screen.

"The demassification of media requires multichannel communication—field marketing, local events, word of mouth, and a wide array of creative tools," says Brown. "Great advertising is just the price of entry. Being shortsighted limits our thinking and, ultimately, our influence." Mezzina/Brown has made Camel a nonconformist cigarette by turning Joe into a cult figure who has become ubiquitous. When you "intersect"—as M/B calls it—with Joe, you see the cartoon camel dressed in tuxedos, wet suits, and other masculine garb; in a heroic pose among the palm trees surrounded by adoring women; or in a barroom. "People *say* they're unaffected by ads, but they identify with this whimsical, anthropomorphized beast. Like poetry, it brings meaning to the product," says Mezzina.

While Joe's world may be Mezzina/Brown's invention, the dapper dromedary himself is not. In 1974, British illustrator Nicholas Price drew a version of the camel that has appeared on packs since 1913. (Price recently filed a lawsuit, charging that RJR paid him for the rights to the character in a 1988 test campaign but hasn't paid him anything since.) Joe first appeared briefly in France in 1974 and in the U.S. in 1988. Soon after, McCann-Erickson placed him in pop-ups and singing birthday cards—"75 Years and Still Smokin'!"—which attracted those smokers who had previously considered Camel an old-fogy brand. When the account moved to Y&R in 1989, Joe was the center of the campaign.

To introduce the brand in 1913, N. W. Ayer promised that soon there would be "more Camels in this town than in all Asia and Africa combined." In 1918, a golfer confessed to his partner, a Reynolds adman, that he'd walk a mile for one—and that theme soon appeared on billboards across America. By 1933, Lucky Strike and Chesterfield were hotter than Camel, and RJR began the first of many agency switches. In 1958, after Camel had been the top-selling cigarette for thirteen years, its package underwent a fancy redesign, but the outcry from consumers prompted a return to the original.

There is still a lot of noise being made about the brand. Critics assert that Joe's elongated face is a phallic symbol and that RJR is trying to hook youngsters. The American Cancer Society recently asked the Federal Trade Commission to ban the campaign, and the U.S. Surgeon General asked magazines not to run Camel ads.

M/B pleads ignorance. "It has never crossed my mind that this is a phallic symbol or that because it's executed as an illustration, it's to lure kids," says Mezzina, who smokes but hopes his 12- and 17-year-old children won't. "We deal with assaults that are less than fair and often absurd with as much aplomb as we can muster."

"Marketing 101 says you fish where the fish are," adds Brown. "There are 50 million smokers in the U.S.; just 2 million have some relationship to Camel. With such a huge universe out there, there's no need to take liberties with the law or our own ethics. We're playing according to Hoyle."

"Ours is an essentially honest approach," continues Mezzina. "We've revived a once moribund brand without sleight of hand or the borrowed interest of a celebrity. Competitors have mimicked the concept, but none of them has Camel's mythic heritage." But the biggest indicator of success is that Camel sales are up by more than 6 percent while most other cigarettes are down.

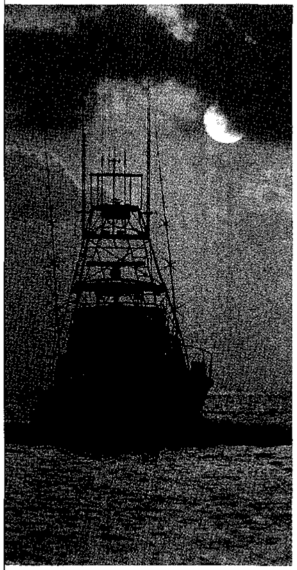
Soon after landing the account and moving into 18,000 square feet vacated by a defunct publishing company, M/B produced Joe's "Year in Pictures," a calendar chock-full of bromides, such as the one for November 28—"On Leftovers: If it was good, why is it left over?" The entry for September 10 read, "Neanderthal camel invents the first wheel. Minutes later he gets the first speeding ticket." Another calendar was devoted to weekends.

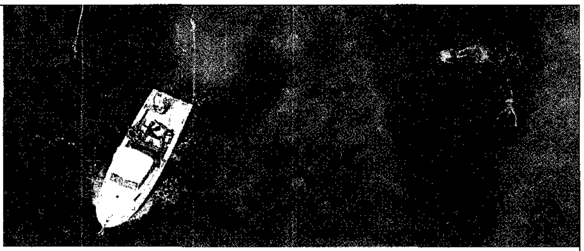
M/B developed promotional materials for the March 1992 launch of Camel Wides. It promotes Camel filters, lights, and ultra lights, and, on the West Coast, Camel 99s. The agency also invented the Hard Pack blues band to revitalize the box and keep Joe from being lonely.

In its first year, M/B produced 130 colorful ads, eight direct-mail packages (one urged recipients to "join the party" and vote, presenting the camel as an alternative to the donkey and the elephant). M/B also provided merchandise for dozens of major-event tie-ins, as well as hundreds of buy-some-get-some-free offers.

Much of the novelty effort goes toward Camel Cash, what Brown calls "funny money." Consumers collect Camel Cash certificates from the backs of packages, which can be redeemed for mugs, fishing lures, earrings, shower curtains, dart boards, license plates, matches, and beer steins. (A black denim jacket "costs" 450 C notes, as this currency is known.)

"We've helped build a mass product by *pulling together disparate audiences with a* mix of media impressions," says Mezzina. "Once, ad agencies were the masters of persuasion, artists who could paint a big-brand picture with a single bold stroke. But the canvas has changed, and a broad brush won't cover it anymore." ■





TWO OCEANS
Pure & Simple

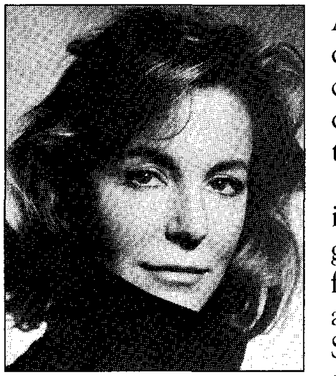
Only in The Real Florida can you fish, dive and frolic in two oceans. The Gulf of Mexico and the Atlantic surrounding our living coral reef and thousands of island havens have been declared a National Marine Sanctuary. But we've always been a sanctuary for pirates, poets, presidents and anyone seeking to escape mainland stress. Stay as long as you please in The Real Florida so you can explore history, shop, dine, party or play our official sport — doing nothing. Call your travel agent. For more information, call **1-800-FLA-KEYS.**

THE FLORIDA KEYS & KEY WEST SM
THE REAL FLORIDA

KEY LARGO • ISLAMORADA • MARATHON • LOWER KEYS • KEY WEST

The Most Important Decision I Ever Made Was Choosing My Spouse. The Second, My Plastic Surgeon.

Since plastic surgery lasts as long, if not longer than marriage, it is imperative that you choose the right surgeon. A surgeon who performs skillful surgery using the latest procedures. Who teaches and operates in some of New York's finest hospitals.



A surgeon who is caring. And who doesn't believe in charging exorbitant prices.

If you're looking for such a surgeon, call for your free consultation at Constructive Surgery. Where the most discriminating New Yorkers have found Dr. Right.

Constructive Surgery℠
169 E. 69th St., New York, NY (212) 472-3300

© 1991 Constructive Surgery

FAST TRACK

EDITED BY CHRIS SMITH

TWENTY QUESTIONS

☐ SHOULDN'T WE GET CREDIT for at least knowing Canada has a flag?

☐ Is that Marlin Fitzwater or Truman Capote?

☐ Do you hate your neighbors enough to say that the Virgin Mary appeared to you on their front lawn?

☐ Why wasn't Barbie a bigger bimbo when she couldn't talk at all?

☐ Why does the news have only 8.9 seconds for the presidential candidates but endless time for Amy, Joey, Mia, Woody, Andrew, and Fergie?

☐ What does it say about a car when the first thing they mention in its commercials is the CD player?

☐ Can't Bob Dylan hear himself?

☐ What are the chances Stonehenge was built as a tourist attraction?

☐ How come you never see any squeegee women?

☐ Why would anyone go to a psychic who isn't rich?

☐ He's playing golf, she's on the beach—why does either of them need traveler's checks?

20
Questions

☐ Isn't it a dirty trick to accuse your opponent of dirty tricks?

☐ Why does making a $50-million movie get more publicity than building a $150-million shopping mall?

☐ Isn't it time for a Killed by Drunk Drivers memorial?

☐ Can't we find a word for the difference between "spicy" hot food and "hot" hot food?

☐ Is *Sinead* Gaelic for "butthead"?

☐ The Ross Perot Paradox: If he's so rich, why isn't he smart?

☐ What are the chances that the people who make Caller ID are the ones making nuisance calls all day long?

☐ Shouldn't Marky Mark really be advertising Calvin Klein belts?

☐ Who did you vote against?

JIM MULLEN

BRIEF LIVES

MISS JULIE

SOMEHOW, YOU HAVE A TICKET TO *The Sisters Rosensweig*. As the lights go down, you chant: "Jane Alexander. Madeline Kahn. Frances McDormand." In a play by Wendy Wasserstein, who's won a Pulitzer Prize!

Goode girl: Julie Dretzin of The Sisters Rosensweig.

But the lights come up. And here's all you get: Julie Dretzin, 24.

"Twenty-four and a half," she says. "But I guess I'm at the age when I should want to be younger. Should, shmould!"

Don't know Julie? Missed her in *Hair*, at Hampshire College? Then brace yourself. Here, she *is* the first scene. The big names can't enter till she feeds them cues.

"It's tough," Dretzin says. "In the very beginning, the audience may not be listening to me." They're too busy wondering why they don't recognize her.

She's even confused *The New Yorker.* In one of those illustrations that dot the arts listings, McDormand's face got Dretzin's name.

"Wasn't that *awful*?" Dretzin whispers. "I mean, that was *Frances McDormand*. She deserves a lot of publicity. And I, well, don't."

The critics disagree. In March, the show goes Broadway. And Dretzin has just been told that she's going too.

"This," she says slowly, "is my first professional role." Over an apple at the Juilliard cafeteria, she confides: "In August, I was answering phones in a hair salon."

Dretzin plays Tess Goode, 17. Tess is terribly smart, and has fashionable worries: injustice, inequity, Lithuania. Alexander plays her mother. Kahn and McDormand are her aunts. Robert Klein's around, too.

"Incredible talent!" she gushes. "I feel like I've been thrown out there with them."

The truth is more interesting. Dretzin finished Hampshire, after writing a Tess-like thesis on the destruction of the black-Jewish relationship. She was headed for Rutgers, for a master's in theater.

"But I got an audition for *Sisters,*" Dretzin says. "And since I was so sure that absolutely nothing would come of it, I went as a lark." Then, while she was shopping for an apartment near campus, she got the part.

So, unencumbered by a boyfriend, she shopped here instead. She'll stay on the Upper West Side, where she's lived all her life. "I had a *theatrical* childhood. I was doing Paul Lynde imitations at 4. And my mom was a casting director for Hal Prince for fifteen years."

Julie's fondest memory: "When I was about 15, William Hurt dropped by to see my mother. I made her swear I could answer the door. He held out his hand, and it was so big and beautiful. I told him my name. And then, as he left, he held out that hand. And he said, 'It was so nice to meet you . . . Judy.' " BOB ICKES

Photograph by Peter Freed.

BOOKSHELF

From Here to Erotica

GENERAL H. NORMAN Schwarzkopf and Madonna may be duking it out in bookstores, but the Matériel Man's memoirs, *It Doesn't Take a Hero,* and the Material Girl's *Sex* have more in common than you might think.

Madonna: "It's always good to play hard to get."
The General: "I'm sure that Claudine, being a sophomore and French, expected a passionate French kiss. But what she got was a mere peck from my puckered lips."

Madonna: "I don't think you know what pain is."
The General: "I took a hammer from the kitchen drawer, went into my sisters' room, and tomahawked their dolls, punching a neat round hole in each one's forehead."

Madonna: "Give it up./ Do as I say./ Give it up and let me have my way."
The General: " 'This isn't a negotiation,' I snapped. 'I don't plan to give them anything. I'm here to tell them exactly what we expect them to do.' "

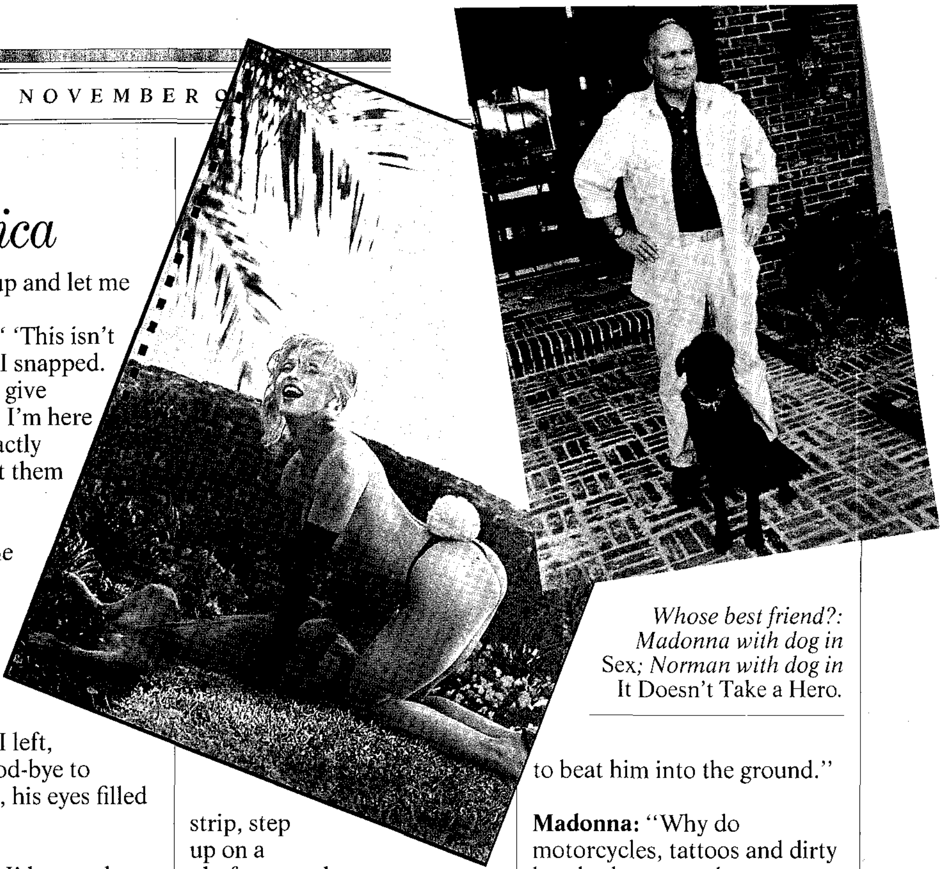
Madonna: "The best way for human beings to show love is to love one another."
The General: "The morning I left, when I said good-bye to Sergeant Hung, his eyes filled with tears."

Madonna: "So I'd go to these agencies and these big fat disgusting bald men would . . . say, 'Okay, take your clothes off. Let me see you in your underpants.' "
The General: "You had to strip, step up on a platform, and get photographed wearing nothing but a jockstrap."

Madonna: "Some people want to be punished."
The General: "I felt an urge to beat him into the ground."

Madonna: "Why do motorcycles, tattoos and dirty hands always send me to my knees?"
The General: "Brenda put a fuzzy pink cover on the lid of the toilet. It was really very pretty, I thought."

TOM PRINCE



Whose best friend?: Madonna with dog in Sex; *Norman with dog in* It Doesn't Take a Hero.

THE SPORTING LIFE

MY DINNER WITH ALEXEI

SIX FEET TALL, WITH slicked-back blond hair, baby-blue eyes, and a scattering of adolescent acne decorating his jaw, Alexei Kovalev, 19, seems more like a shy teenager very far from home than a highly paid hockey star. In fact, the Rangers' $2.5-million rookie phones home to Russia at least four times a day from the Armonk hotel room where he now lives, checking in with his parents and his girlfriend, Eugenia, whom he left behind in Talaytiev, a Moscow suburb.

"It's lonely when you sit in the same room night after night by yourself," he says through his team-appointed interpreter, Irina Cytowicz. "I play Sega Genesis and watch TV." Kovalev laughs when I tell him he's breaking my hockey-bimbo heart. "Don't worry," he says. "I won't speak that way anymore."

Kovalev's play is even more affecting. He's a prima ballerina with a puck, dazzling everyone with artistic and elusive sweeps across the ice. Kovalev is still adjusting to the rougher physical style in the NHL, but lately the right-winger has seemed more self-assured, even scoring the game-winning goal against the Washington Capitals.

From Russia with talent: Alexei Kovalev.

His adjustment to English may take a little more time. "How are you?" asks the tall, ponytailed waitress at Sfuzzi when Kovalev, Cytowicz, and I arrive for a cozy postgame supper.

"Good look," booms Kovalev, eyeing her up and down and smiling.

"He means you look good," Cytowicz explains.

There's something of Steve Martin's wild-and-crazy guy in the cocky Kovalev: He greets the beehived maître d' with "Alexei. Moscow." Tonight he models one of three new "game night" suits, a slightly shiny, gray double-breasted number.

"I don't have money yet for the shopping I want to do," Kovalev says, turning over his black silk tie to read me the label.

"Steffano Milano," he says proudly. "I prefer Italian clothes, and I will dress in an Italian style."

The waitress returns to clear away the remains of Kovalev's veal scaloppine and tell us about dessert. "May I suggest our cappuccino mile-high pie?" she asks.

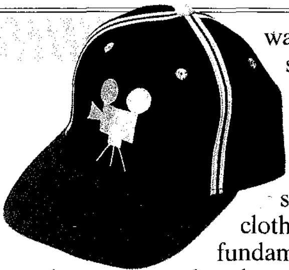
But Kovalev still has some simpler teenage tastes. "Ice cream," he bellows in English. "Vanilla with chocolate sauce."

MEREDITH BERKMAN

Photographs: top left, Steven Meisel, from *Sex*; top right, Michael A. Gorenflo; bottom, Bruce Bennett/BBS.

FREE ENTERPRISE

Hats the Ticket

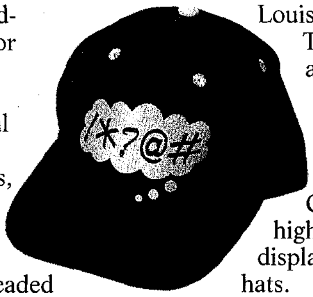


TOO BAD *Three's Company* is taken.

A name, after all, is the only thing that's missing from the sitcom waiting to happen that is Hypnotic Hats, a 16-month-old company that produces fashion baseball caps of head-turning color and head-scratching semiological content.

Networks, consider the premise: a company headed by a trio of postcollegiate hoopsters, masters of deadpan with overdeveloped outside jumpers. Together they live and work in a West Village loft. The partners know neither business nor design but still dribble past Wharton and Parsons to fame and fortune.

Okay, if it's not a sitcom, it at least deserves mention on Louis Rukeyser's show. The company has, after all, posted $1.5-million in sales since it started shipping, eleven months ago. Bloomingdale's, Charivari, and other high-end merchants display the $20–$25 Hyp hats.



The epiphany came one night over dinner. At the time, Josh Wexler, 25, had a job with a college sweats company; Rob Weingard, 29, was selling sporting goods. The pair observed that baseball caps had become a staple of clothing nearly as fundamental as socks, but that variety didn't extend much beyond the Raiders, Knicks, or X options.

Within days, Wexler was scribbling prototypes with Magic Markers. Anything that looked good was good, they decided—eight balls, spirals, pop-culture catchphrases.

BLAH
BLAH
BLAH

The two brought in a third partner (Mike Pascal, 25, a former Cornell teammate of Wexler's) and leaned on friends and family to raise the initial $70,000. Early on, failure loomed. "About a year ago, I lost my wallet," Wexler says. "My credit card was overextended, my driver's license was expired, and I didn't have any money. Rob asked me if I wanted to go look for it. I said, 'Forget it.' "

But before long, retailers had ordered more than 20,000 hats. Soon the selection of designs had grown from the original 16 to nearly 50; by now, even the "Fresh Prince," Will Smith, has worn a Hyp hat on his TV show. Reality has barely set in, the partners say.

"At first, my parents thought I was crazy," says Wexler, with a pause. "That pretty much sealed it."

ALEX WILLIAMS

SOUNDS

ALONG COMES JONES

FOR 25 YEARS, GEORGE Jones has been known as country music's finest vocalist (he was just voted into the Hall of Fame), but I prefer to think of him as the world's second-best saloon singer. Had Jones sprung from Hoboken instead of the Big Thicket area of east Texas, his elastic voice might be associated with punchy big bands instead of hot little honky-tonk groups; either way, Jones would still be wringing blood from songs of ineffable longing and regret. His voice would still be unmappable—swooping when you expect it to soar, throbbing when it might yelp, and then (at the instant emotion overwhelms reason) rearing back and veering off into places prose can't reach.

"A lot of that happens because I know I can't hit the high note all the time, so I work around some other way," says Jones, 61. But he is just being modest—his instrument improved as it deepened; his lower register now has the rich wood tones of a fine double bass. That's the sound he'll be delivering at Tramps on November 12, when he makes his first Manhattan visit in thirteen years; every ticket has already been snapped up by fans of country, of cool, and of colossal vocal nerve.

Country cool: George Jones.

Those who can't get in the door may take comfort in Jones's new album, *Walls Can Fall* (MCA)—the hundred-umpteenth release of his career, and his best in a dozen years. "I went back to doing the older-style songs," he says, and the best of these stand up to such Jones classics as "She Thinks I Still Care," "Take Me," "The Race Is On," and "He Stopped Loving Her Today": hard-country tunes sung by a man who knows how to bear down on the words, and what the words mean.

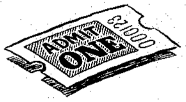
Jones's life, of course, has often overshadowed his art—most notoriously in the years after his marriage to country queen Tammy Wynette, a dark time of bottle battles, hit records, cocaine furies, gem-like vocal moments, blown gigs (leading to the nickname "No-Show"), and drug charges (against him and his onetime manager, Acy Benjamin "Shug" Baggot Jr.). After rehabs and relapses, he's found what looks suspiciously like redemption—a good woman (as they say in country) and seven sober years that have left him buoyant and strong, singing as well as ever.

Jones doesn't "get right up in the big city so often," as he says. Maybe it's because the cultural elite looks down on him; *The New Republic* recently called him "a sheaf-haired country groaner," proving once more that political acumen has nothing to do with aesthetic sense. Or maybe the reason is simpler than that: "We drive up in them ol' buses, and you can't find a place to park—then it takes you a coupla-three hours just to get out of town after the concert."

ERIC POOLEY

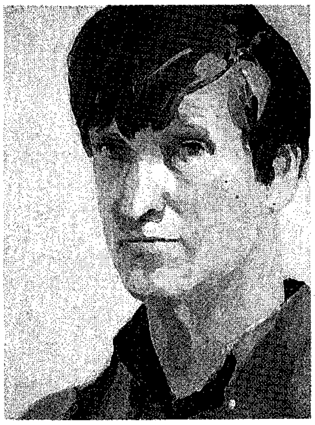
Photographs: top, Michael P. McLaughlin (3); bottom, Max Aguilera-Hellweg/Onyx.

HOT LINE



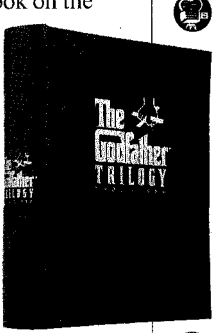
THE TOPS IN TOWN THIS WEEK

BY RICHARD DAVID STORY



ART

Hirschl & Adler just completed its Fairfield Porter show, but there's still *Fairfield Porter: An American Classic,* by John T. Spike. The first comprehensive book on the artist, who died in 1975, it includes 280 illustrations. (Harry N. Abrams, Inc.; $75.)



VIDEOS

***The Godfather Trilogy, 1901–1980:* Cognoscenti will thrill to these five cassettes, but Part III is a sad reminder of a great director who simply ran out of steam. (Paramount; $199.95.)**

RECORDINGS

The Complete Billie Holiday on Verve 1945–1959: God bless the child who's got this one. Wonderful, heartbreaking, and the most complete collection of Billie ever assembled in one place, this new ten-CD release comes in an incredibly handsome boxed set with the original album covers and includes her debut at Carnegie Hall, last recording session, and previously unheard rehearsals. The only drawback? Occasional voice-over narration. (Verve; $150.)

Billie Holiday
BILLY HOLIDAY

ASK GAEL

How do you survive without a real tomato?

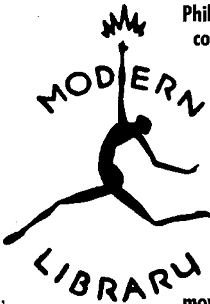
I stick to the canned plum tomatoes of San Marzano, with a hint of onion, garlic, and basil. Exactly what's in the ultrafresh-tasting bottled sauce from the folks who own Rao's restaurant. At Macy's, Balducci's, Bloomingdale's, Zabar's.

MOVIES

"Jean-Luc Godard: Son + Image, 1974–1991": There are those who can still remember where they were when they saw their first Godard. Others would rather forget the occasion entirely. The Museum of Modern Art's retrospective runs through November 30.

BOOKS

"Modern Library": This is year 75 of Random House's successful line of classics. To celebrate the event, the house has revived the series with brand-new editions of Faulkner, Joyce, Austen, et al. From $12.50 to $21 per volume.



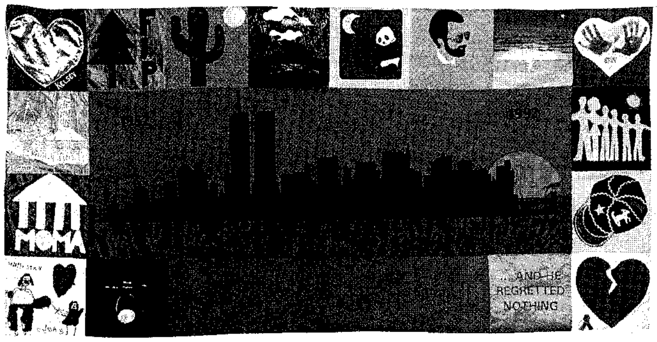
TASTINGS

BY ALEXIS BESPALOFF

The Rutherford Hill winery, which draws on nearly 600 acres of Napa Valley vineyards owned by its partners, has two of its best wines on the market—the supple, ready-to-drink 1989 Merlot ($16) and the stylish, balanced 1989 Jaeger Vineyards Chardonnay ($14).

SHOPPING

Fingerling potatoes—those buttery little spuds so named because they look like a crooked finger—have started showing up all over the place. Michael McGovern, produce manager at Dean & DeLuca, likes them roasted with garlic and rosemary; others prefer them peeled and steamed. There are several varieties, which can be found Mondays, Wednesdays, Fridays, and Saturdays at the Farmer's Market on Union Square.

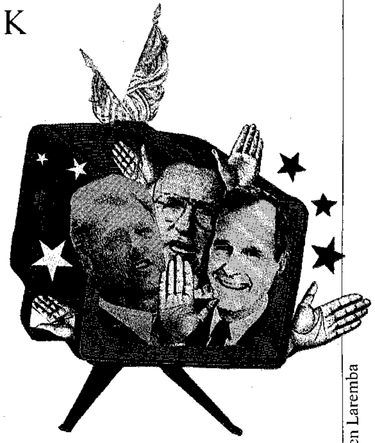


MUSIC

Zubin Mehta returns to the New York Philharmonic for a tribute to composer Olivier Messiaen on November 5, 6, and 7. *Éclairs sur l'Au-Delà* was commissioned by the Philharmonic for the orchestra's 150th anniversary and is the last work Messiaen completed before his death. The piece is 90 minutes long with eleven movements and 128 musicians.

TELEVISION

The Finish Line: The big event of the week, of course, is the election, and this two-hour special from PBS looks particularly promising: up-to-the-minute returns and a roundtable with Ellen Goodman, Bill Henry, Doris Kearns Goodwin, and others. Immediately following, there's a *Charlie Rose* special, then *MacNeil/Lehrer.* (Channel 13; November 3, 8 P.M.)



Karen Laremba

SCENES

Twenty panels from the NAMES Project AIDS Memorial quilt, commemorating New Yorkers who have died of AIDS, are at the New-York Historical Society through January 3. The commentaries by friends and relatives that accompany it are powerful.

DANCE

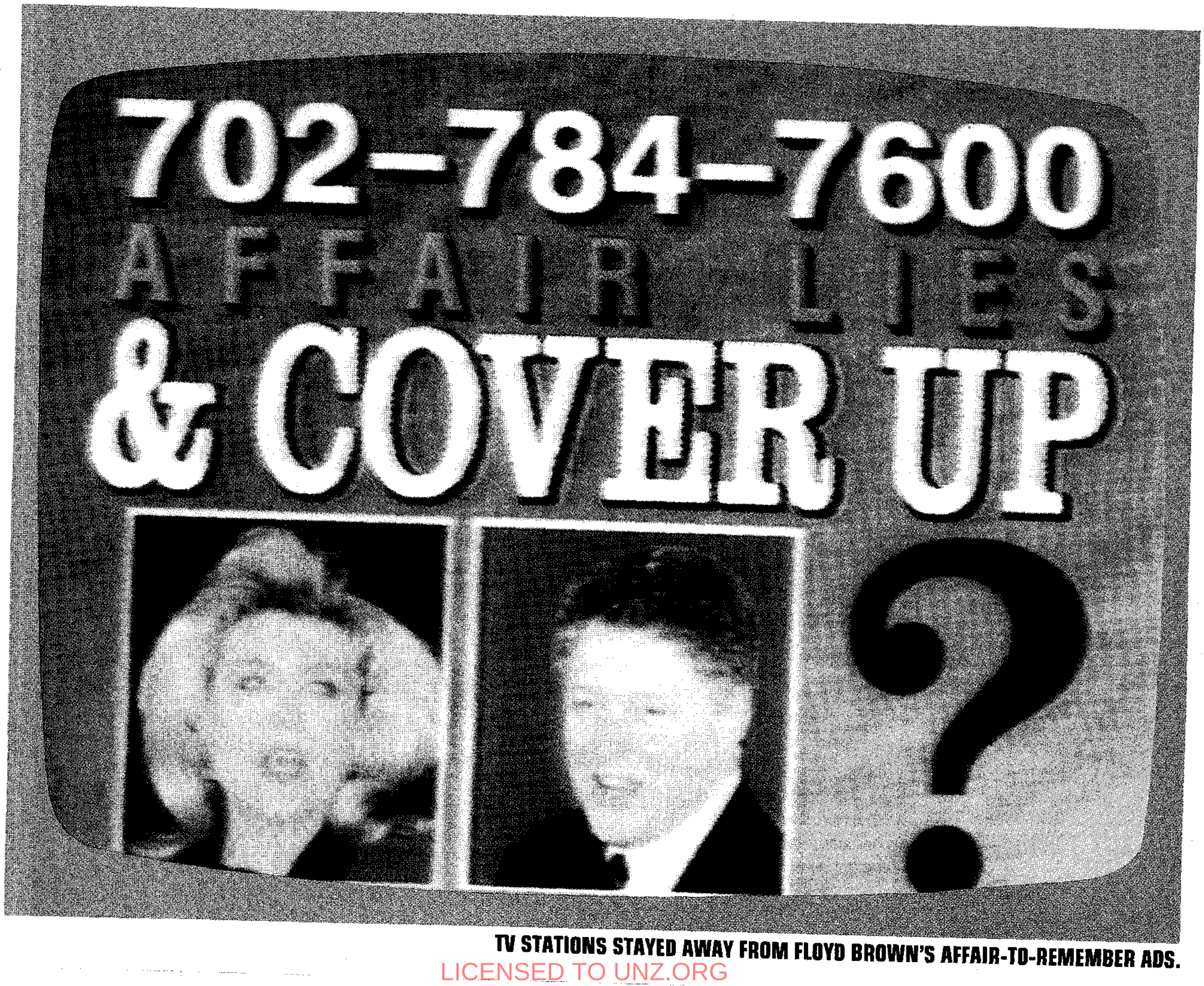
Welcome home: The Paul Taylor Dance Company is at City Center through November 8, with, as always, a varied lineup, including the premiere of *Andalusian Green* on November 1.

Johan Elbers

NEW YORK

THE ALMOST SELLING OF THE PRESIDENT, 1992

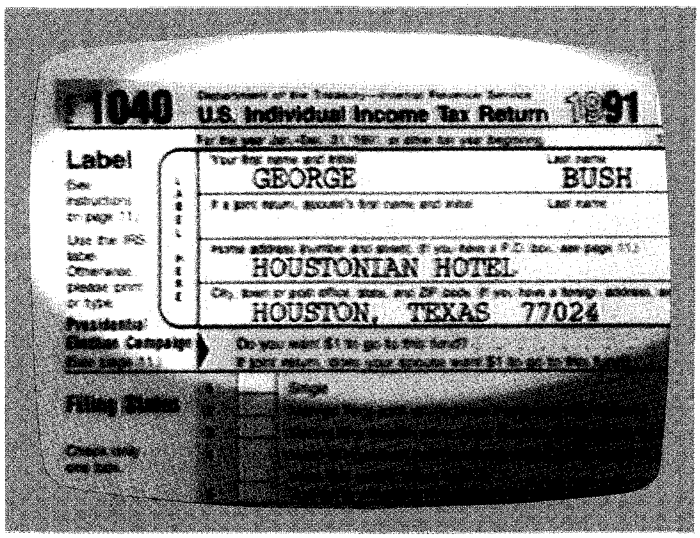
THE DOWN-AND-DIRTY SPOTS THAT YOU DIDN'T SEE THIS YEAR **BY EDWIN DIAMOND**


702-784-7600
AFFAIR LIES
& COVER UP
?

TV STATIONS STAYED AWAY FROM FLOYD BROWN'S AFFAIR-TO-REMEMBER ADS.

A MECHANICAL DUCK waddles across the TV screen. Then, the toy dissolves . . . into a video of Bill Clinton jogging. The voice-over explains that Clinton claims he's not like one of those Democrats in Congress who "tax and spend." Sound of duck quacking. Voice-over: "If it talks like a duck, walks like a duck, it must be a Democrat."

"Duck" was just one of the political spots proposed for the Bush-Quayle advertising campaign that never made it to airtime. And a lot of other storyboards, late-night brainstorms, and focus-group findings—ideas generated within the Clinton and Perot campaigns, as well as Bush's—also ended up on the cutting-room floor. Then there were the real turkeys: attacks on Gennifer Flowers, Hillary Clinton, "the gay menace," Bush's sons and his Houston-hotel "home" address, Quayle's spelling ability, "Inspector" Perot's zeal for investigations. These ads were judged so down and dirty—or just plain dumb—that none of the official campaigns would come within quacking distance of them. Instead, the spots became part of the "shadow campaign," ads spun out by so-called independent-expenditure operations—political-action committees that were legally constrained from having financial ties or even conversations with the candidates' formal organizations. If, as various voter surveys suggest, viewers didn't think much of the ads that *did* make it into living rooms this year, they can be most grateful for what they didn't see.



1040 U.S. Individual Income Tax Return 1991

Label

GEORGE

BUSH

HOUSTONIAN HOTEL

HOUSTON, TEXAS 77024

Presidential Election Campaign

Filing Status

LITTLE CAME OF ONE AD ON HOW BUSH AVOIDED PAYING STATE TAXES.

Yet often the ads that didn't appear revealed as much about Bush, Clinton, and Perot as anything they actually put up on the screen. Or, more precisely, the styles and strategies of the candidates' advertising, aborted ideas and finished products alike, accurately reflected each man and each campaign. When Malcolm MacDougall, an advertising executive and longtime Republican media consultant—he worked on Gerald Ford's media campaign in 1976—publicly gave an F to Bush's ads last week, the grade was a judgment on the entire Republican re-election effort as well. MacDougall evenhandedly decided that the Clinton ad campaign merited a D-minus but awarded an A to Perot.

Perot made the biggest as well as the best advertising splash this year. His was entirely a made-for-TV campaign: He announced his candidacy on *Larry King Live* and then promoted it on the morning talk shows. In the final weeks, he bought massive amounts of TV advertising in an attempt to close the sale. Because he rejected federal campaign financing, Perot was not constrained by limits on his spending. By late last week, the Texas billionaire had spent almost $60 million of his own money, mainly with cut-through-the-clutter 60-second spots and unorthodox 30-minute infomercials. The Perot TV expenditure may equal the advertising expenditure of Bush and Clinton combined.

The Perot media buys confounded the accepted wisdom. Half-hour political spiels are regarded as room emptiers in the TV trade. But the Perot programs attracted Bart Simpson–size audiences. If nothing else, Perot's ad campaign has already guaranteed one way to measure the value of media politics: His vote tallies this week can be divided by $60 million in order to figure just how much each vote cost him.

The postelection calculations for the other campaigns are more complicated, though equally instructive. An accounting of what each man did and didn't do in the media campaign of '92:

SEAN FITZPATRICK, THE DEtroit adman who dreamed up the "Duck" spot, signed up with Bush in late spring. He was gone long before the leaves began to turn. "Creative differences"—that old Madison Avenue voodoo—within the Bush campaign also led to other displacements.

Martin Puris, the president and CEO of the New York agency Ammirati & Puris, is chairman of the November Company—the cutesy name given to the people who worked for Bush. Puris's vision was upbeat: He wanted an ad campaign that would stress Bush's "accomplishments."

One of the early ideas noodled around by the November Company involved that old standby the testimonial ad. One centered on the notion "Hey, wouldn't it be great to get Mikhail Gorbachev to talk about George Bush's role in ending the Cold War?" The idea never got too far. Puris now says that "no one in Washington or Moscow was ever approached."

Foreign-policy spots were not the only nonstarters. With Bush stuck at 30 to 35 percent in the polls, and with the electorate in a volatile mood, hotter heads prevailed. Jim Baker took over and brought in as his media coordinator Sig Rogich, a Las Vegas adman who had worked for Bush in 1988 (Rogich was rewarded with an ambassadorship to Iceland).

The collection of all-star agency people, thinking up ads that never got on the air, eerily recalled the Dukakis campaign. The Bush organization also had a cast of a thousand grunts—and went through a couple of generals, as well. "There were frustrations. You get that in campaigns," says Puris evenhandedly. "But there was not that much lining up of sides." Agreements of confidentiality mean that the full November Company story may never be told—until perhaps next week.

It's clear now, though, that Rogich at least stirred up the Bush ad effort. In early October, the November Company did a 30-second spot called "Trust." During the entire course of the ad, a camera stayed fixed on the spooky photographic negative of Clinton that appeared on the cover of *Time* on April 20. The ad was a grabber, focusing on doubts about Clinton's "character" (read "the draft and bimbos"). Time Inc. sued the Bush campaign, claiming copyright infringement, but the legal maneuverings gave the spot an extra publicity bounce.

The trouble was that the Bush campaign had run ads that were all over the lot—positive and negative, spooky and straight. The clueless candidate had a themeless ad campaign. "The *Time* ad led the strategy, rather than a coherent strategy dictating the advertising," says a political consultant who tracked all three campaigns. Still, the consultant adds, "the spot worked well enough." The Bush team dropped its multiple themes and narrowed its message to "trust and taxes."

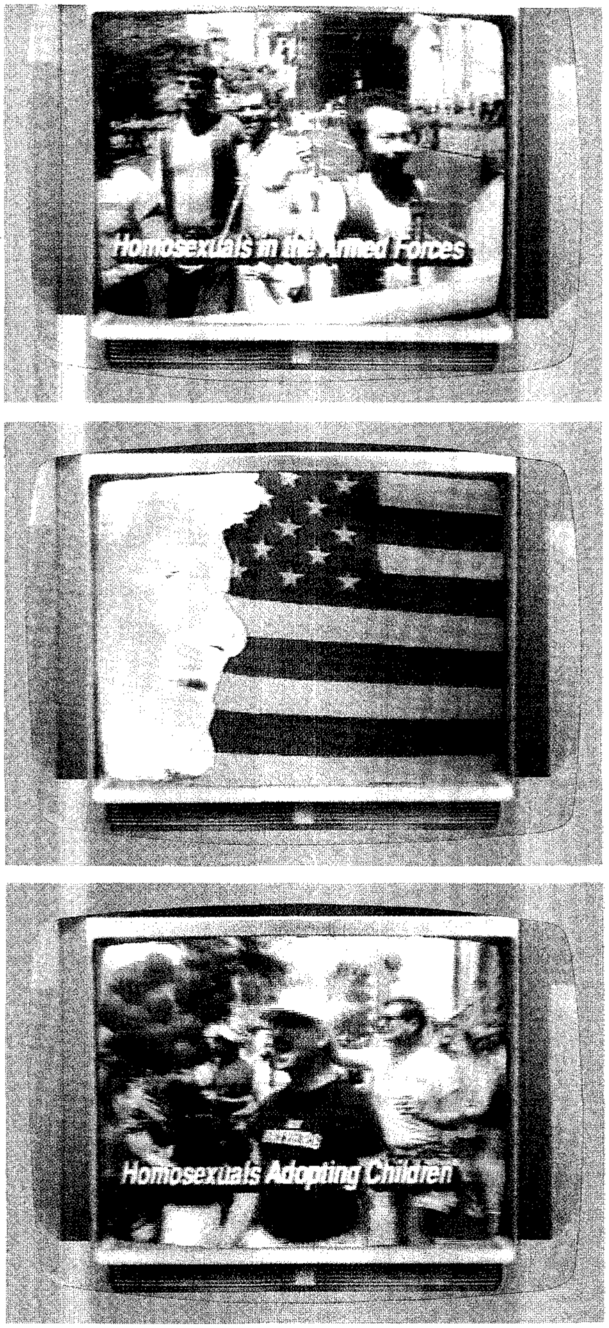
By then, many voters had drifted away. A CBS News–New York *Times* poll for the third week of October found that the number of Republicans who were paying "not much" or "no attention" to Bush's commercials almost matched the number who said they were paying "a lot" of attention. Among independent voters, the figures were even more discouraging for Bush: 36 percent said they had given his ads "not much" or "no attention," while 33 percent said "a lot" of attention.

The November Company's difficulties were greater than the contents of any one ad. The advertising team worked without the strong central direction that former Reaganauts, principally Lee Atwater and Roger Ailes, had provided the Bush media campaign in 1988. Worse, 1992 just wasn't a year for either campaign ads as usual or Madison Avenue's traditional approaches. Two of the most frequently broadcast Bush ads used tired old formats from the late fifties and early sixties: man-in-the-street testimonials and familiar flip-flop (which Clinton do you believe?) spots.

A shadow ad campaign for Bush didn't fare much better. In 1988, PAC–man Floyd Brown helped give the world the now-famous Willie Horton ads. For 1992, Brown's grandly named Presidential Victory Committee kept looking for a new Horton. Brown dallied with the Clinton–KGB connection and even thought about the "specter" of Mario Cuomo on the Supreme Court. But the right-wing money that once helped pay for slash-and-burn ads wasn't around this year: The end of Communism and conservative Republicans' suspicions about Bush had dried up funds.

The best Brown could do this time was his "Bill Clinton Fact Line" ad. The 60-second spot promised viewers the opportunity to hear Clinton and Gennifer Flowers talking dirty ("$4.99 for 12 minutes; no callers under the age of 18," a tongue-in-cheek disclaimer read). Brown was turned down when he tried to buy time on cable TV in New York during the Democratic National Convention. Worse yet, the tab stories about Brown's "love tapes" lasted only one or two news cycles.

The Christian Action Network of Lynchburg, Virginia, did better with its 30-second spot "linking" Clinton and Gore to "job quotas" and "special civil rights" for homosexuals. The ad opens with footage of Clinton and then cuts to scenes of a gay-pride march in wicked New York. For an expenditure of $85,000, the letterhead "network" reached broadcast and cable viewers in such cities as San Diego, Houston, and Cincinnati. CAN was founded two years ago, amid the ruins of the Reverend Jerry Falwell's Moral Majority; but there isn't much of a flock left to fleece. Last week, CAN was still looking for $500,000 to buy airtime.


Homosexuals in the Armed Forces
Homosexuals Adopting Children

THE RIGHT STUFF THE CHRISTIAN ACTION NETWORK INTERCUT IMAGES OF CLINTON WITH THOSE OF GAY ACTIVISTS.

WHILE GEORGE Bush chose the traditional ad-agency approach to a spot campaign, Bill Clinton went the way of the Washington political consultants. For overall strategy, the Democrat relied on Greer, Margolis, Mitchell, Grunwald & Associates. There were also contributions from agency people, including some of the talents responsible for Ikea and Toys "R" Us ad campaigns. Just off camera, too, reading from their own script, were Harry Thomason and Linda Bloodworth-Thomason, Hollywood mega-producers and old friends of Bill and Hillary's. Understandably, the results were mixed. The ads mirrored a candidate and a campaign that tried mightily to offend no one.

One media consultant with close ties to the campaign described the Clinton approach as the "classic strategy" of the front-runner: "First let everybody produce all the ads they want, then show the results to focus groups . . . and let the consumer decide: thumbs up, thumbs down."

Market research took the campaign only so far. There was a cottony quality to Clinton's message: His hip team wound up producing cautious, *conservative* ads. "It was terribly simplistic stuff," says media consultant David Garth, who began his career working for Adlai Stevenson in 1960 and this year is running Arlen Specter's ad campaign in Pennsylvania. "They went backward, doing TV spots that resembled magazine or newspaper ads: 'They said, we said, and then they said, and then we said. . . .' " Garth adds, "By staying with the simple theme, the spots did succeed."

Consultant Gordon McLeod, who has worked for Democratic candidates, also found the Clinton ads less than substantial. "Some of the materials didn't work," McLeod says. "Taking the Bush quote 'Read my lips' and then cutting to print corrections. It was a little too much like Clinton saying, 'I'm the smartest kid in class.' "

A CBS–*Times* poll from mid-October confirms the non-effects of Clinton's gauzy ads. Independent voters said they tended to pay some attention to the Clinton spots and thought the candidate was truthful (sort of). Yet by a margin of almost five to one, the independents said the ads would have no effect on their voting choices. "Not exactly the making of a mandate," concludes McLeod.

The PAC–sters on the Democratic left had only marginally more success with their shadow ads. Victor Kamber, a Washington consultant with ties to the labor movement, decided to advertise his own 900 number after the Flowers spot. Viewers who dialed it would hear a tape of Dan Quayle spelling *potato* with an *e.* Nothing came of that idea. Instead, the Independent Committee on Ethics PAC (or ICE-PAC) created an ad attacking Bush for "avoiding" taxes by claiming a Houston hotel room as his legal residence. (Texas has no state income tax; Maine does.) The ICE-PAC ad ran briefly on CNN, with the tag line "It's time to send George Bush home—wherever that may be."

PUT
ON THE
PEROT

SPOT REMOVAL ROSS PEROT SCRATCHED ADS BY HAL RINEY, WHO PRODUCED REAGAN'S "MORNING IN AMERICA" SERIES.

THE PAC ATTACK groups on the right and left had money constraints. Not the Perot ad campaign. It rewrote the texts on political advertising in the final weeks of October.

There were two Perot ad campaigns; one made it on the air, one didn't. During Perot I—before the candidate withdrew in July—the campaign had all the trappings of traditional efforts. High-priced consultants, such as Hamilton Jordan and Edward Rollins, were hired. They, in turn, brought in Hal Riney, the San Francisco adman best known for his Gallo wine ads and for Reagan's "Morning in America" campaign of 1984. On both the Gallo and Reagan spots, Riney's mellow, Marin County voice offered as much assurance as the soft-focus images of happy Americans at work and play.

The half-dozen-odd spots that Riney made for Perot have a slightly harder edge. They take place outdoors, at Perot-volunteer tables or among picnicking families. There are plenty of Gallo-esque cuts and close-ups. Men and women talk about Perot while the camera jumps and zooms. The effect is dizzying and distracting. It's like the documentary-camera effect used by Woody Allen in *Husbands and Wives.* Perot himself seldom appears; the ordinary citizens carry the message. Riney's voice repeats an 800 number for volunteers to call.

None of the ads was broadcast, and Rollins, Jordan, and Riney were soon gone from Perot I. Perot associates said that Perot found the Riney ads "too slick"—or, alternatively, "too expensive." Actually, they were neither, but Perot had a point: Riney could just as well have made the spots for Bush or Clinton.

Perot II—following his re-entry into the race—started out with conventional arrangements. A reconstituted ad team called itself the 270 Group (for the number of electoral-college votes needed to win). Most of the talent came from the Dallas ad agency Temerlin-McClain. The agency principals, Dennis McClain and J. Liener Temerlin, are totally mainstream; their parent company is Bozell, Jacobs, Kenyon & Eckhardt of New York, and clients include J.C. Penney and American Airlines.

The ads produced for Perot II punch through the usual TV hard sell. Perot isn't even heard on the 270 Group's 60-second spots; he got enough airtime on *Larry King* and on his 30-minute lecture-presentations about the deficit and the balance of trade. The spots use a static background: a red flag, the faces of children, a stormy sky, raindrops (for trickle-down economics). A voice-over repeats the message of the copy scrolling up the screen, like a spot for the greatest country-and-western hits of all time collected on one CD.

The message triumphs over the stale format: The red flag of Communism has been replaced by the red ink of national debt. What will our children say to us if they knew that by the year 2000 we will have left them with a debt of $8 trillion? Most affecting of all is the letter from a Vietnam veteran who sent his Purple Heart medal to Perot. The spot has no production values, no jump cuts, nothing hip. Just one memorable minute.

THE AD CAMPAIGNS viewers saw—as well as the ruder stuff that appeared, like a flasher, briefly and furtively, on cable TV—raise the usual quadrennial "public policy" questions. Is all this selling—or trashing—any way to run a country? Ban the ads. Police the hucksters. Clean up politics.

U.S. District Judge Gerhard A. Gesell had no difficulty disposing of such sloganeering two weeks ago in a Washington federal courtroom. Gesell rejected Time Inc.'s request for a restraining order to prevent the Bush campaign from broadcasting its spooky Clinton ad. Presidential campaigns, Gesell said, are supposed to "generate controversy" and "half truths." Moreover, "they certainly must not always be fair."

In fact, there were plenty of correctives to the advertising messages of campaign '92. The 60 seconds of children's scrubbed faces and Purple Heart letters were balanced by what the candidates did in the real world between the commercial spots. There, on the news, voters were exposed to Ross Perot rattling on about a White House plan to disrupt his daughter's wedding.

The Perot endgame last week resonates with the old advertising joke about the strategy for a new dog food. The ads were terrific, well made, and memorable, but sales slumped. The client wanted to know why the product remained on store shelves. "The dogs didn't like it," he was told. ■

Research by Scott Moritz.

FIGHTING BACK

Trump Scrambles off the Canvas

By Julie Baumgold

‘DEAR PHILIP:

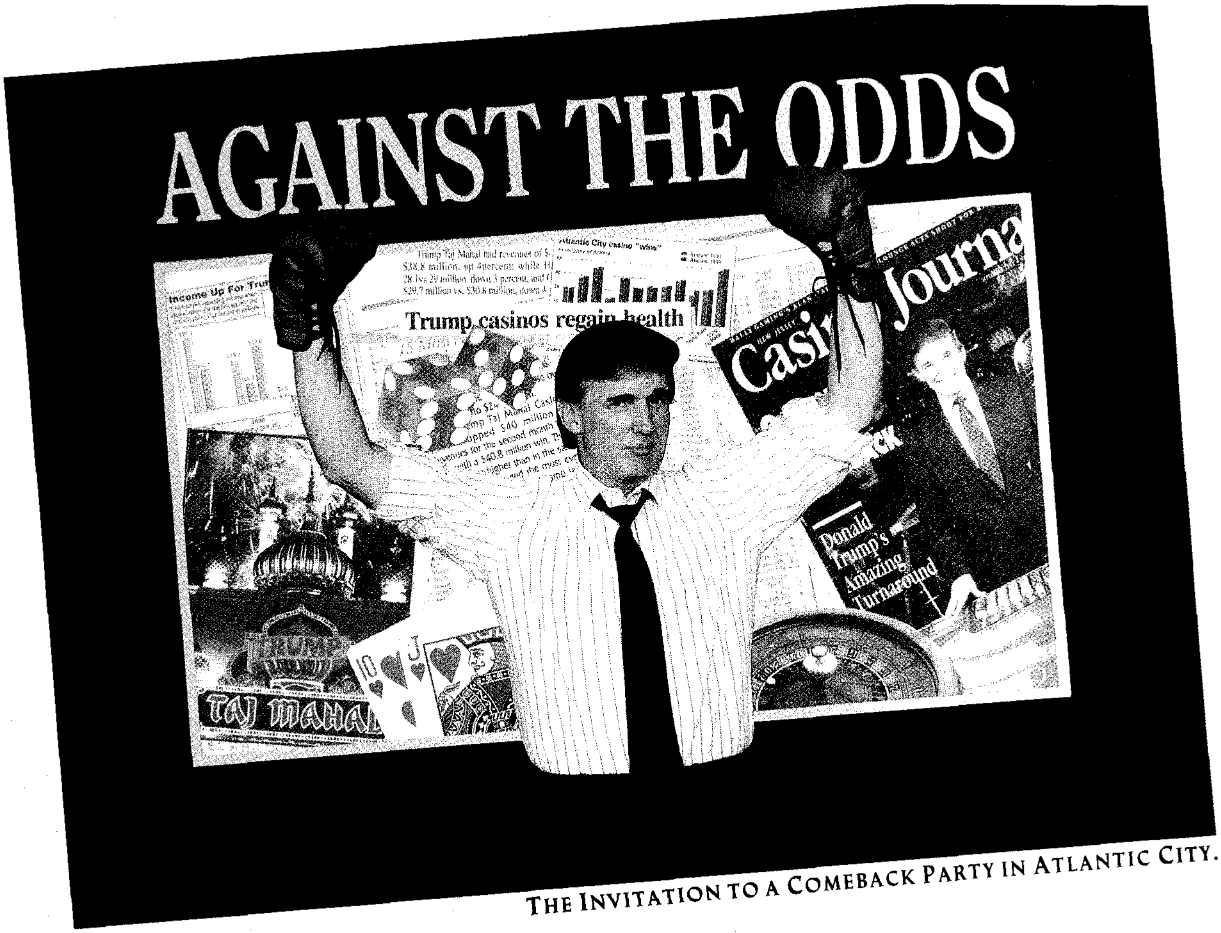
“Now that you are ‘free,’ I have a very exciting project for you in Atlantic City,” Donald Trump wrote to Philip Johnson on the day the *Wall Street Journal* had described the famous architect’s fall, booted from his firm at 86 by his younger partner, who landed in Chapter 11.

The story totally fascinated Donald Trump, touching as it did on some of the themes of his own fall. It raised the question of “how a firm built by a superstar can outlive its creator”—something that concerns Donald—of how a legend must never give up but keep trying to come back, even at 86. Now Trump was inviting Philip Johnson to redesign the front entrance and porte cochere of the Taj Mahal hotel and casino in Atlantic City.

“As you probably have heard,” Trump wrote, “the Taj has become the most successful hotel and casino anywhere in the world. In July and August of 1992, the Taj won in excess of $80-million, the largest two-month win in the history of gaming.” And September would be even bigger. His three restructured

PHOTOGRAPH BY HARRY BENSON

IN ATLANTIC CITY WITH THE ARCHITECT PHILIP JOHNSON AND JOHNSON AIDE DON PORTER.


AGAINST THE ODDS
Trump casinos regain health
Casino Journal
Donald Trump's Amazing Turnaround
TRUMP
TAJ MAHAL

THE INVITATION TO A COMEBACK PARTY IN ATLANTIC CITY.

casinos had had record wins. Of course, this being Trump, he gave only the good news.

"He's doing the best he can, given he has no assets," says a banker. "His best quality is as a promoter. . . . There is significant debt ahead of him. . . . He receives fees, [but there is] not a significant net worth in property. . . . What he is is a promoter, not a financier, not an owner in the true sense. He does not have a significant net worth created by holdings, because there is too much debt ahead of him."

"Donald is on his own twenty-yard line trying to score a touchdown," says another banker. "Some of his properties are still underwater—Trump Tower, the West Side yards, and two of his three casinos . . . but I think he could make it work."

Three weeks after he wrote to Philip Johnson, the black Trump jet helicopter was rising, aboard it the 46-year-old almost-ruined Trump and the 86-year-old ousted architect and me, the historian of Trump's comeback, selected on the night Trump saw me cry at the sight of a broken Muhammad Ali.

It's the walking bankrupt, a whole new class

It was the kind of flight Trump likes. He had Harry Benson clicking into his face—a strange face in which angel and demon meet: demon eyes, rosebud mouth under a kind of woven nest of light hair arcing down his neck. He had *PrimeTime Live* strapping on the mikes, he had his historian able to finish his sentences and stories, and another legend up with him in midair. The back of the copter was filled with technicians and the attendants of fame, regular guys laughing at the uncensored Trump mouth. He had his portable phone ("People give me things all the time") and the omnipresent microcassette recorder into which he is talking his spicy third book, *The Art of the Comeback* ("I was the cover boy. I was the leader of the depression"), which he is writing himself and which seems to have the energy of his first book.

At both ends of the trip were his big guys, the bracelet of security in which the semi-fallen developer is still transported. It was somewhat like those heavyweight-fight nights when Jack Nicholson and Warren Beatty used to be aboard and a few hard-to-impress guys like Al Taubman and Malcolm Forbes. The casino would be popping with excitement and the ballrooms filled with ice sculptures and high rollers and those to be courted for future favors and rewarded for past, the chroniclers and the retinues of fame-enhancers. Ivana and Jesse Jackson would come in, and there would be press swarms converging all over the room, and Joe DiMaggio would be hiding in a corner. Those were nights when they would pull at him in the casinos and say the name "Trump" like an incantation before a big roll, when the lights would cut up into the skies on the three hotels, which were all leveraged but still his, "*TRUMP*." All the movie stars and politicians would watch two guys beat each other up till the blood and sweat popped onto the front rows, and Trump would appear in the ring with his arms raised, and sometimes he'd be booed, but he would not hear it because out of the roar he would hear only the approval. He would come to the press conference with whispery Iron Mike. Gone, all gone, but now trying to scramble back.

This flight had about it not only the usual ceaseless self-promotion but a display of heart. When someone goes down, Trump is the first to call or write, because now he understands. It happened to him: "It was like hitting a wall."

Trump is one of those icons of a decade who didn't burn up in a Porsche or drop dead of an overdose or get himself jailed at exactly the right time in his cycle of monster fame, but one who fell and lingered publicly into the next decade, a morally sullied, toppled man who would have to build again. A man who, at his lowest point, was owned by his bankers, a man whose toys had been taken away and sold, a man without a yacht or plane or airline, down to majority ownership in two of his three restructured casinos and the Plaza, a man with his name removed from his $3-billion pending mini-city at the West Side train yards (on which he has had to make concessions and which may not get built for years), a man who lost, made mistakes and left behind a lot of wounded people—his unsecured creditors—a man who signed the personals, who had to be bailed out by his father, had a disgraceful front-page divorce, a man who, until a year ago, was on a personal budget of $450,000 a month.

Trump spent the past year and a half fixing deals. Then, six months ago, he says, things turned around, and he began making deals, buying back his debt at a discount and reclaiming his ownership.

"You know who's going down are the Reichmanns," says Trump of the Olympia & York family as the helicopter whirls up into the risky fog and the wind that has whipped the East River into peaks as frantic as a batch of supermodels exposed to the sight of Donald Trump. The major babes are there, hanging around his heat, nudging their Lycra rumps into his sight lines. In a few weeks, Miss Universe will be biting his ear as her runner-up, Miss USA, goes to get them hot dogs. Yes, up they go, up he goes, back up where he belongs. Up from the pit. Up the best-seller list, up with the big boys. Up like Marla Maples locked into her little elevator rising from the pit of the orchestra on her opening night at *The Will Rogers Follies* into an audience of "killers there to watch her trip or fall down the stairs," though it is an audience packed with his guests. Trump is sitting there already knowing she is "Ziegfeld's favorite," a woman so desirable even her totems get stolen, and it isn't enough.

"YOU CAN FLY THROUGH HURRICANES IN THIS," SAYS Trump as the two *Time*-magazine covers and two *Wall Street Journal* front-page disaster stories are sucked over the water, up over the phonies and bores and real guys who shake his hand, up over a whole universe of collapsed stars, a city full of the walking bankrupt, a whole new class of the broke and ruined but still out and about.

"It's the world's safest helicopter," he has said. "The queen rides in this when she comes to New York."

"Any skyline compete with this?" he says, looking out at the city with which he has always felt a metaphysical link: "New York was dead for a while, the deals were almost finished, but now it's coming back. When Trump is back, New York is back. I don't mean that braggadociously," he said a while ago. To insult Trump is to insult New York, he writes in his new book.

"Nineteen ninety-two was the best year of my life because things have come together so much," he has said. "It was a benchmark. I did not go bankrupt. When I walk up the street from Trump Tower to the Plaza, I'm mobbed . . . more than ever. . . . In six months, I will be stronger than three years ago, and it's more a real strength than that based on leverage and mirrors. . . . I can deal better in adversity than normal times."

of the broke and ruined but still out and about.

It gives him something to fight for. When he had everything, it was never enough. "It makes me nervous to relax," he said in his second book. This slump was what he needed, but it has not changed him. The way the helicopter can fly on its vectors, Trump can fly on his relentless positive vision. If coming back is a process, Trump entered it with his full maniacal energy.

We were heading into Atlantic City, where Donald is the biggest taxpayer and employer. *Casino Journal* had called it GAMING'S GREATEST COMEBACK: DONALD TRUMP'S AMAZING TURNAROUND on the cover. It was the kind of unambiguous profile he likes. With the advent of 24-hour gambling, his three four-star casinos are making huge sums with good management in place. He says his bonds are hot. He does his own self-mocking Trump Castle commercials. He appears to be getting his zoning on the West Side yards. Only one more vote to go. As City Planning commissioner Amanda Burden said right after her commission's unanimous approval, "He did it all himself." He's full of plans for new buildings, doing deals, churning and burning and fighting hard. He's almost lean. His mother told him he was too fat, and he lost 25 pounds. He's still sometimes mean. He has his lawsuits going. They're his weapon of choice—Ivana, Palm Beach—a rational alternative to paying up. He may even sue New York for $3 billion on the West Side yards—under an obscure doctrine called "inverse condemnation"—if, somehow, things don't go his way.

In a time when being hot has replaced being good, when fame and notoriety amount to pretty much the same thing, Trump has found his second era. Figures like Madonna ("certainly not physically attractive . . . not a woman of great talent," "with a nondescript body," he writes in *The Art of the Comeback*) and Trump must sizzle in gray times, defying the subdued expectations of this cautious age, outrageous chameleons for those with short attention spans.

Is it a comeback?

"I'm convinced," says his old friend Alan Greenberg, chairman of Bear, Stearns. "He used to own 100 percent of something losing money. Now he owns 50 percent of something making a lot of money."

IF HE IS A FIGUREHEAD FOR THE BANKS, HE GIVES THEM good value. "No one else gets this," he will say, looking into the lineup of TV cameras at the West Side yards vote. Two of the bankers who hold the mortgage are as still as shadows against the wall, but they know the right man is out front—the man who could deliver a unanimous vote when, two weeks before, eight of the twelve commissioners opposed the project. The way he brought Riverside South through is the way he is fighting to bring himself out from his $5-billion debt, million by million.

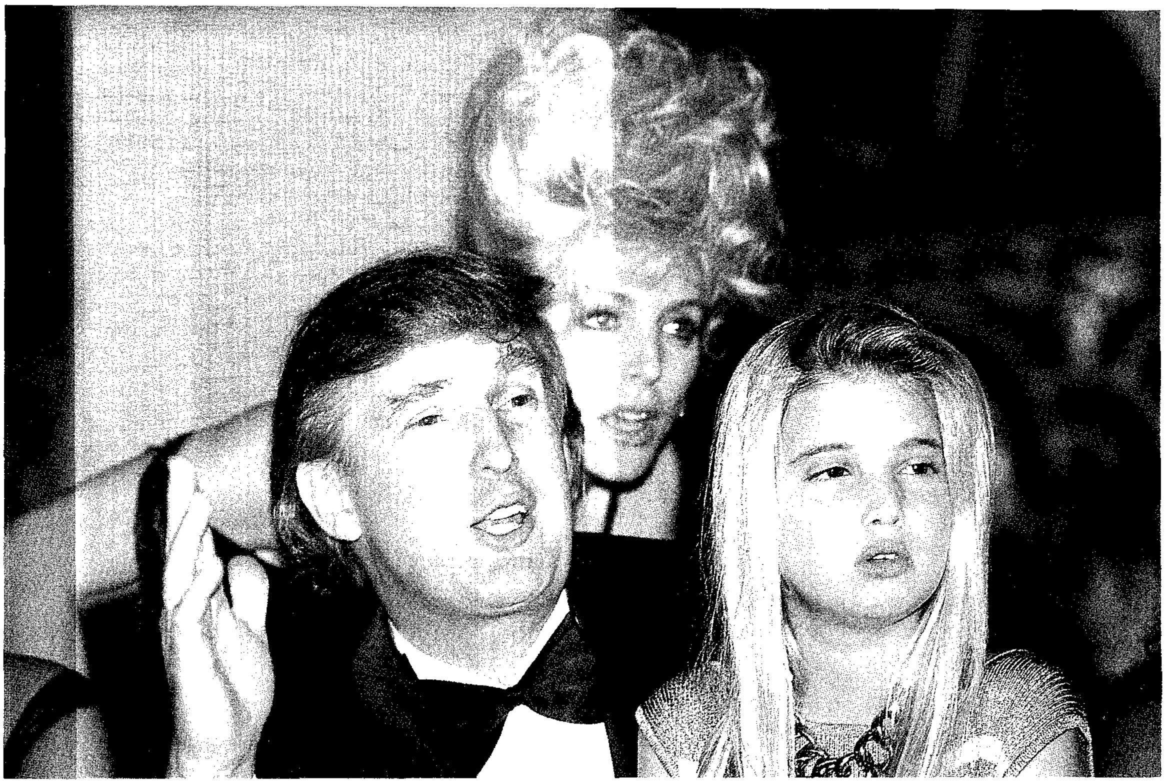
Alan Greenberg used to call Trump every day at his lowest point, and Trump remembers. He's keeping score, even in his own family. Book Three is all about loyalty: "When you have an enemy, you gotta f--- them and devote your whole life to f---ing them, and when you have a friend, you love them, and nobody exists in the middle," he says.

Trump has his tote board. He is loyal. He stood up for Roy Cohn when he had to testify that the man was honest. He's stood up for many others. That's why, he says, when somebody betrays him, it's "inconceivable" to him. Andy Stein, after a fifteen-year friendship and much financial support, did not back Trump on Riverside South for a while. "Fifteen years of going to his cocktail parties. I remember one for Floyd Flake. I went maybe 40 times." Donald then says he expected the betrayal and took precautions. "I'm the most vicious person." He gets even. "A nuclear bomb is waiting to drop" on Stein, he says.

Trump says he still needs his bodyguards. He still gets his press calls. He's hot, so hot he can move only inside his supercooled vehicles, or else that heat just breaks from his skin and he sweats. So hot he is "inundated with invitations from society folks to sit to the chairwoman's right." He gets $60,000 to give a speech: "No. 1 over Thatcher, Schwarzkopf, Reagan." Randall Cunningham sends his car for him and invites him to dinner after the Eagles game. He was parodied in *Batman Returns* and is a walk-on figure in soaps and mini-series, always playing Donald Trump. His fame is now his currency.

"More than ever," he said over the heads of the crowds in Atlantic City, where he and the pre-*Follies* Marla were standing back to back giving autographs during the intermission of a Pavarotti concert last summer.

In his mind, which is the most important place Donald Trump lives, he has come very far from the afternoon in 1990



WITH MARLA MAPLES AND DAUGHTER IVANKA IN SEPTEMBER 1991.

when he walked past the blind man and his dog in front of Tiffany's.

"A year and a half ago, I was worth minus 900 million, and I was walking with Marla. . . . I pointed to that man who was run over by a cab, that blind man with the wonderful face, that man with the cup. 'How would you like to know he is worth $900-million more than me today? Say he's worth nothing, and I'm worth minus 900 million.' "

That blind-man episode was 1990, the low point for Trump. His "slump," as he calls it. It was as if someone major had put the whammy on him. "My world began to tumble with turbulence on all fronts," he writes. It was when the real-estate market crashed and right after his three top executives went down in the helicopter and the middle of the divorce from Ivana, who showed herself the master's best pupil in the arena they both understood so well when they inhabited the tabloid front pages for 28 straight days and entered into a competition on the deepest level possible for them—for the souls of the public. He suffered over her few weeks on the best-seller list and finally won his gag order, not only because it was a book that described the main, Trump-like character's private parts and violated their agreement but because, however briefly, she had taken his territory and done it without him.

"I had 5 billion in debt and 980 million in personal guarantees. . . ." Now he says he has reduced his personals to $115-million, of which no payment is due for five years at no interest. He got off his personals by giving things up.

“[*The social people*] *all kiss your ass if you’re*

"His word is gold," says Greenberg, smiling. "His word is his bond, but sometimes his memory is bad."

And he always slept well, even then, when the bookstores were full of the Bad Trump books, books that showed the maniac and monster Trump and worse, a less-than-brilliant Trump, interested in nothing but promotion when he should have been focusing on his business—and instead had a year of nasty fighting. He broke with his brother Robert, turned on his sister-in-law Blaine.

"I've always had the ability to handle pressure," says Trump. Old friends and bankers like Greenberg saw no change in him: "From the way he behaved, you'd think the banks were in trouble and he was in good shape."

HE WAS TRAINED for pressure by a father who was a landlord to tough people. "Every mop and broom handle was negotiated," and his father didn't give in. He watched his older brother Fred, who only wanted to fly airplanes, die inside from the pressure after he returned to the family business. But Donald had always fought back hard. The brother was "a vanguard" for him in how not to let it get to you. He would never smoke, and he would never drink because of Fred. He would never lose control. He would never lose his heart. He would never fail.

One night last summer, the Trumps were in a car going to hear Pavarotti sing at the arena in Atlantic City. Donald was talking about how the gamblers had fled his casinos when they thought he was in trouble. Now, he said, they were back.

"Nothing succeeds . . . ," began his mother, Mary Trump, who was mugged and badly beaten at 80 and survived.

". . . like success," said Donald and his sister, federal judge Maryanne Trump Barry.

"Like success," said 86-year-old Fred Trump, who still works every day and had gone to work so his brother could go to MIT. It was obvious that this was the bedrock of the house of Trump, and the harder ones, the ice portion of the family, both of whom were academically brilliant, lived by this. Failure was an intolerable condition, to be corrected as quickly as possible. "Get with the program," as his sister said to her parents in the middle of that night. And the program was comeback. The vectors were set. Loyalty was as important as success. His brother Robert had disappointed him, but Maryanne was loyal. "She's calculating and totally cold—the ice maiden," says Trump. "But she'd rip anyone apart [who criticized me]." That night, Donald walked on ahead, not slowing his pace for his octogenarian parents any more than he would for 86-year-old Philip Johnson.

Nobody can know Trump until he has seen him at work at breakfast with a bunch of union leaders and the bankrupt Peter Kalikow of the New York *Post* to talk about Riverside South. He sits at the middle of the table and that becomes the center, and he controls the meeting with all these powerful men who want the project to get built.

"That's my real life," says Trump after the meeting. "That's what I do best." He understands the system of favors and personality, relationships at the top level, where top guys pick up the phone to each other and talk top-guy talk and laugh at the Ivy League wimps at the table.

"Failure kept the attention on him," says a longtime student of Trump. "It was a great thing. He needed to fail so he could get it all back."

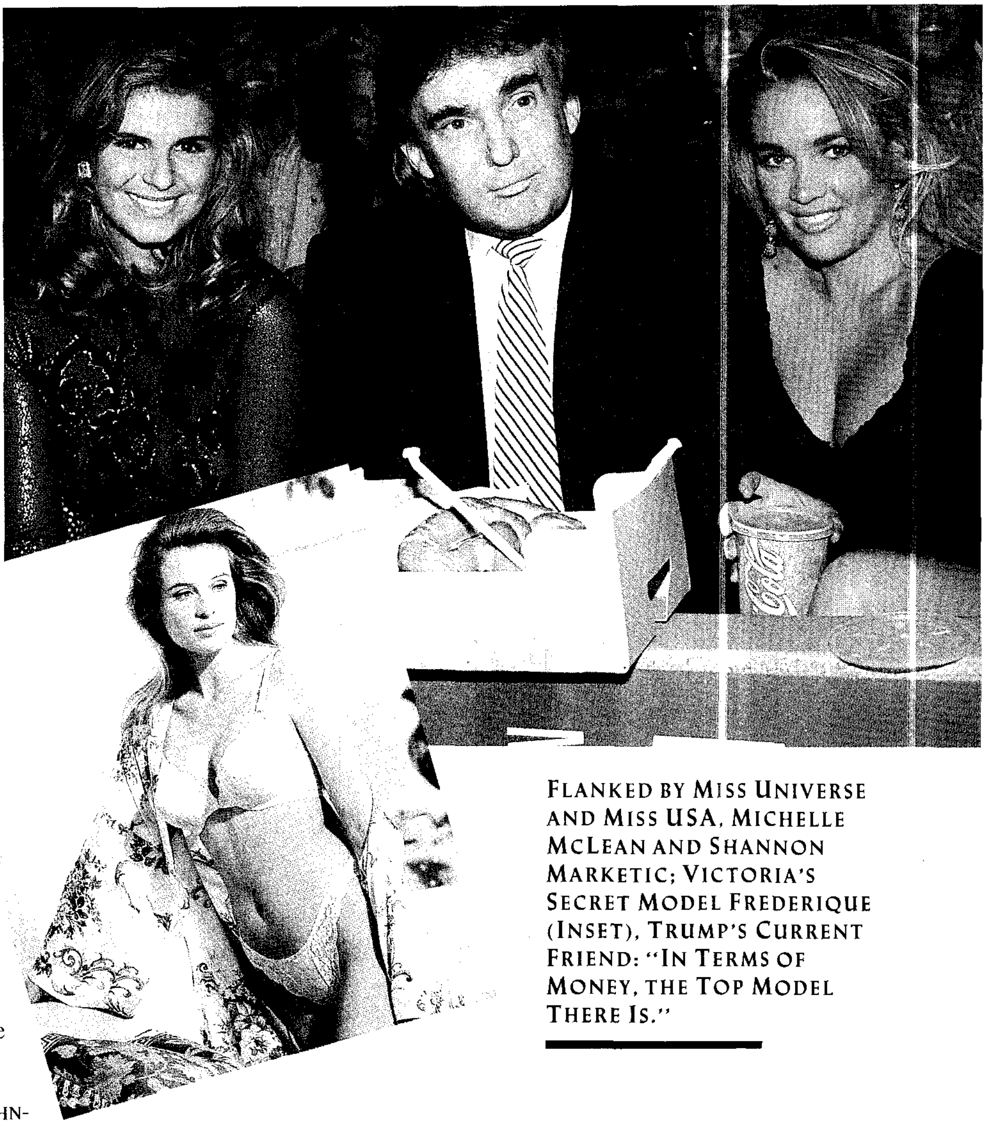
Photograph by Steve Allen/Gamma-Liaison.

Nights, what are those? He lies awake looking south, west, and north over the city. He can't sleep. There's too much going on in his brain—plots, counterplots, high finance, revenge strategies.

"I'm a guy who lies awake at night and thinks and plots." And some of it is how to get out of the deep, deep hole. He does not need a lot of sleep. His life is not ordinary.

"I love the gift," he says. But then he says it's "a gift from hell." What is helping him get back? As he says in his book, focus, persistence, the ability to let things settle, to lie low and take the blows, to understand finance. What he does not mention is his ability to see things two ways and choose the better: "I didn't care if I did badly, because a divorce was going on. I started doing better the day the divorce was done."

It had become too easy. Too much "Is that all there is?" There was flowing gold, unbelievable deals, and he did more through boredom, and he got cocky and left it to other people. This is one of the set speeches he delivers. Meanwhile, his casinos had twelve presidents in three years. He says these people did not have "the touch"; they did not have enough street. They didn't know not to give things away at the beginning but hang tough till the end. He would fight over every detail till the person was worn out, or he would bring a lawsuit. "I have a natural instinct for the law, and I win when I go, and people know that." In other words, they were never quite as Trump as Trump.



FLANKED BY MISS UNIVERSE AND MISS USA, MICHELLE MCLEAN AND SHANNON MARKETIC; VICTORIA'S SECRET MODEL FREDERIQUE (INSET), TRUMP'S CURRENT FRIEND: "IN TERMS OF MONEY, THE TOP MODEL THERE IS."

TRUMP HAS STARTED GIVING PHILIP JOHNson the figures on the Taj. "It has to do a million a day. It is doing a million six." Good numbers soothe Trump. But he has always been able to make numbers dance. Those numbers dance across the page like a long line of *Oba Oba* girls, only sometimes they dance in the wrong direction and have parentheses around them.

At this point in the journey, Philip Johnson is not sure what Donald wants. The idea is highly wacky—to have him, the man who drew the Chippendale top of the AT&T building on the back of an envelope, redesign the Taj entrance, essentially a garage under red-and-purple-fiberglass onion domes. In fact, Donald sees an opportunity, "a lot of fertility," and enjoys Johnson as a fellow character, a guy with promotional value. Over this day hangs the uncertainty that this excursion could be part of one long photo op, walkabout, New York tabloid front page, the living theater that has become Trump's life. Entertainment today, tonight, forever, and the void inside. But the two geniuses of self-promotion recognize a great moment.

," he explains, "and they're kissing hard now."

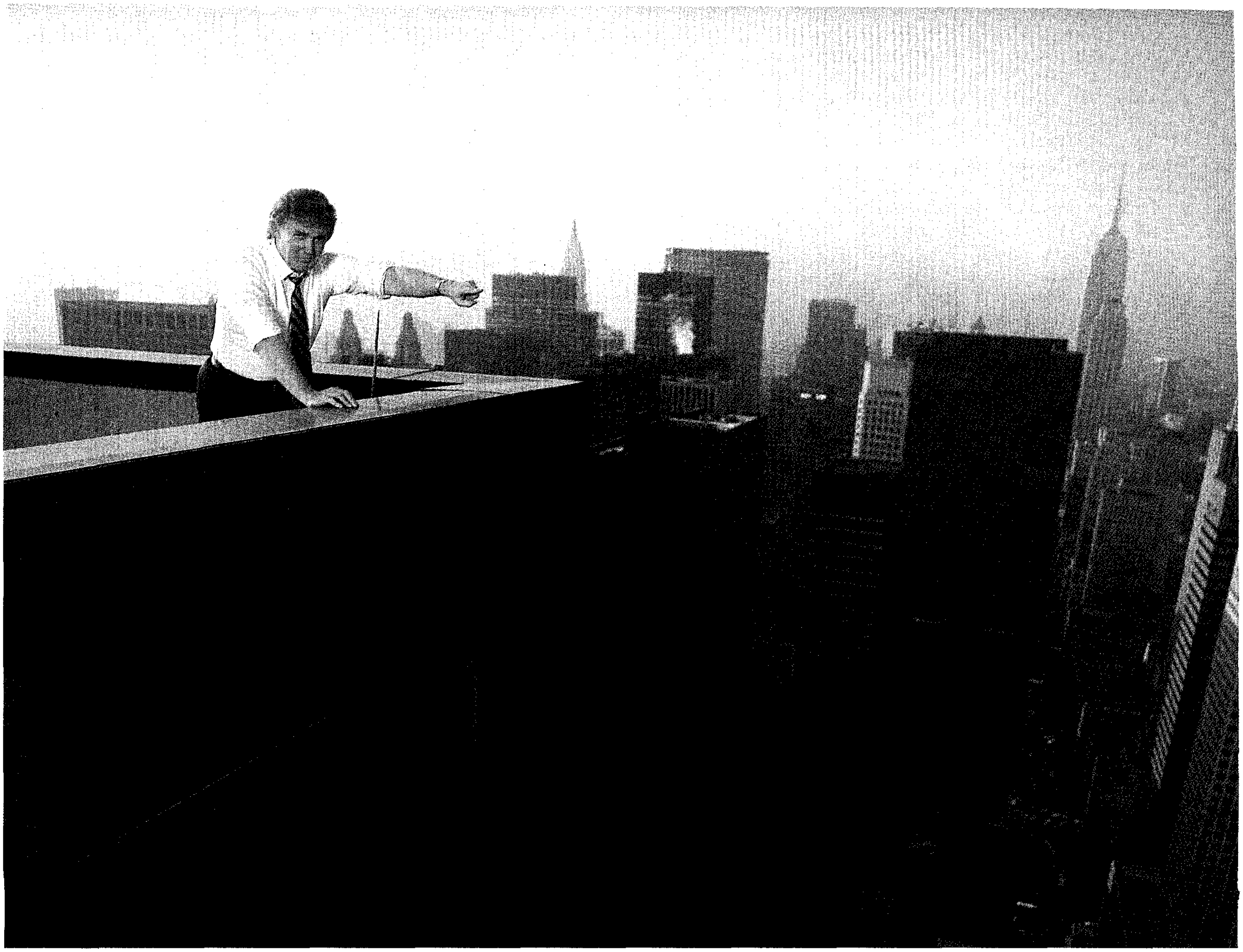
"My work is so different now . . . deconstructivist," Philip Johnson is saying, but Donald is not listening. Some orange soda has bubbled from his can, and he is bent over swabbing hard at the carpet. Cleanliness and maintenance are desperately important to Trump. He despises filth, can go on for ten minutes about the condition of Arnold Scaasi's apartment. Or take the Taj Mahal, the real one, the one built by a heartbroken emperor as a tomb for his wife.

"It was not maintained properly. They destroyed a country to build it." Eventually, this leads Trump to a meditation on who is destroying New York—the lobby that does environmental-impact and shadow studies. "One of the great cons is asbestos. . . . There's nothing wrong except the mob has a strong lobby in Albany because they have the dumps and control the trucks."

Trump is totally unbound these days. Freed to be a bad boy, as though any kind of moral redemption or comeback is no longer part of his plan. This is strange because he is essentially a very guarded man. He sits with his arms wrapped around his body; he analyzes handwriting and won't hire an executive with the wrong handwriting. He has people listening in and taping his calls when he wants. Yet he says outrageous things: "[The social people] all kiss your ass if you're hot, and they're kissing hard now. If not, they think you're a piece of garbage." He likes to say things like this even when the mikes may be on. He boasts about having poured a whole bottle of wine down Marie Brenner's back after she wrote a story on him that he hated.

His contempt for beautiful women who like to be abused is boundless, and he is full of stories of supermodels, women he might call twelves (not their size), clinging to a rock star's legs and the rock star kicking them away. You have to treat them like s---. He's seen the disloyalty of wives and widows; a "disloyal lady" like Barbara Walters, who asked him about his divorce on TV when she promised she wouldn't; and major babes who fall for guys with voices and guitars. He's a "guarded guy." Babes are bad

Photograph top, by Kelly Jordan/Celebrity Photo.



AT TRUMP TOWER: “I'M THE TOUGHEST BASTARD AROUND.”

but necessary. “I was getting ready to sack her,” he will say weeks later, describing a post-Marla date. Women are two types for him—those of use, and those he beds, or “sacks,” and, of the two, the former probably get more of his heart.

As Trump discusses golf, Johnson looks out the window. Trump thinks nobody knows what a great golfer he is. He won major celeb tournaments last summer. He likes golf and all sports. You can learn about people on a golf course, can learn if they choke under pressure. He is a scratch golfer. He used to like to pretend his handicap was a bit higher than it was, to deal from weakness, to hide his cards. Sports show a guy's toughness and manhood and character, how he will react under pressure. Can he sink the putt? Ask Bill Fugazy, Lawrence Taylor, Bruce Smith. Donald sinks the putt, throws a football into a little hole and wins free tickets, which he takes. If he learned anything from his bad years, “I learned that I'm the toughest bastard around.”

“You'd make a good mafioso,” says Philip J

Trump is fond of thinking that people run around harboring misconceptions about him. They do not know “how smart I am” (“Yes, they know you're smart.” “But not *how* smart”) or how tough or what a good athlete or how hot or how many babes and married society women fling themselves at him. He is a man who never read a positive thing about himself that he didn't believe, who can mark a paragraph about himself—“As he paused to comment, women spilled from offices for a glimpse of the tall sandy-haired, handsome multi-millionaire celebrity”—and send it along. And they don't yet know he left his marriage not for Marla but because “I got tired of evening gowns.”

Trump wants the pilot to fly over the Taj and land on Trump Castle and is very disappointed when the fog makes this impossible.

“You want a chicken for a pilot,” Donald says somewhat mournfully. He turns the air-conditioning way up in the car as we head into the city where he is the kind of king the gamblers like best—one who has lost and come back to the table. Here, where even the rich people look poor, he is always formally dressed among the high rollers in short sleeves. He is extremely self-preserving among the self-destructives. Never has had a drink of alcohol. Surely one of the reasons he was unable to hack New York high life was that he had to do it on cranberry juice and diet Coke and a steady stream of Tic Tacs. He does not gamble, is forbidden by law, except on the big stuff of life. Here, where fame is its own ticket, his name is still on all the buildings, though he owns only part and all have been restructured in a manner his old foe the analyst Marvin Roffman now calls “brilliant.” Restructured but making, at least in the warm months, as Trump says, “the kind of money no one here can understand. It's like having fifteen office

Photograph by Harry Benson.

AN EVALUATION OF THE TRUMP EMPIRE BY A VERY CLOSE PERSONAL FRIEND OF D.J.T.'S*

‘MANY PEOPLE SAY THAT DONald Trump's Atlantic City casino holdings alone are worth over a billion dollars more than his Atlantic City debt. With a small uptick in the market, and on the assumption that the West Side Railyards get rezoned, the value of these yards could be staggering. Typical of Donald, he bought out his 20 percent partner, Abe Hirschfeld, for almost nothing at the lowest point in the zoning process—the point where no one thought it would be possible for Donald to obtain the zoning. Immediately after the purchase was made, things started going well, and now the City Planning Commission has passed the zoning by a unanimous vote.

Trump Tower, Mr. Trump's highly successful residential/commercial building complex on Fifth Avenue adjoining Tiffany's, had Bonwit Teller as a tenant paying $2 million per year. Mr. Trump, in a bad market, risked $5 million in buying out the Bonwit lease and then leased the space to Galeries Lafayette for $8 million per year, or an increase in the building's cash flow from just that one tenant of $6 million per year. It is thought that Trump Tower alone has a cash flow of approximately $18 million. These staggering numbers alone do not reflect any values that may be attributable to other properties that Mr. Trump has, including the buildings he built and acquired, along with his father, Fred, after leaving the Wharton School of Finance; the strip of retail centers that he has on prime Manhattan blocks such as Central Park South, Sixth Avenue, and Third Avenue in the Sixties, etc. . . .; the value attributed to his 50 percent ownership of the Grand Hyatt Hotel; or any of the myriad other things, including the tennis courts in Grand Central Terminal, large ownership of Starrett City, the 6,000-unit housing development in Brooklyn, or any of the income attributable to the many deals Donald routinely makes as a broker or finder because of the vast numbers of people he knows and is able to put together in deals.

In Atlantic City alone, where the increases in Mr. Trump's properties have far outpaced those of his competitors over the last eight-month period, it is anticipated that the 1993 cash flow, after debt, will be $100 million. Mr. Trump had in excess of $5-billion worth of debt at the beginning of 1990. Of this amount, about $950 million was personally guaranteed. Mr. Trump has reduced the $5-billion debt substantially, but more important, his $950-million worth of personally guaranteed debt has now been reduced to $115 million and is not due for five years. It is anticipated that the casinos, because of their spectacular performance since January 1 of this year, will be refinanced whereby the money raised will be substantially in excess of the current financing. Mr. Trump will use these funds to buy out the remaining portion of his personally guaranteed debt. After that, it is anticipated that Mr. Trump may take his casino empire, which is the largest in the world, public. Numbers to be derived by this offering cannot, at this time, be calculated, but they could be enormous.

A common thread that seems to be running through Mr. Trump's wheeling and dealing is that, as with Mr. Hirschfeld, things are always at their worst point when he buys someone out, then he has an amazing ability to step on the gas and turn things around rapidly. Another example of this would be his divorce settlement with Ivana. When things were at their worst, Ivana agreed to settle for what she was entitled to under the contract and to therefore drop her $2-billion lawsuit against Donald. As soon as a settlement was reached, things started to turn around rapidly for Mr. Trump, and tremendous values began again to be created.

One of the reasons that Mr. Trump has come out so well is that his bankers truly like and respect him, as he does them. During his hugely successful 1980s period, Mr. Trump always treated the bankers with great respect. Many others in his position were not so inclined. When times got bad, however, they remembered—plus, even more important, they like the way he manages his various enterprises. As an example, all three of Mr. Trump's casinos in Atlantic City received a four-star rating from the *Mobil Travel Guide,* the bible of rating services. No other hotel-casinos in Atlantic City, including Caesars, have received four stars. The bankers respect this quality and know that no one can do better, and despite the bravado, they know Donald is honest and can be trusted.” ***Accuracy not guaranteed.**

buildings.” But how much goes to the debt? It's a hard question to get answered. The bankers rush to get their P.R. people on the phone. They are very nervous.

BUT STILL IN THE EARLY-MORNING HOURS, THOSE TRAINS OF CASH are being wheeled across the casino floor, hands shake on the cards, the men who look like Sinatra in short sleeves finger the stacks of $5,000 chips in the baccarat pit.

Philip Johnson looks at his watch. He is going to Berlin this evening to design a building at Checkpoint Charlie. Trump is talking about women and says, “You have to treat 'em like s---.”

“You'd make a good mafioso,” says Johnson.

> ***hnson. “One of the greatest,” says Trump.***

“One of the greatest,” says Donald as the car glides through the protected pinelands into the corrupted city.

Donald is discussing his buddy Mike Tyson. Tyson told Trump the woman who put him in jail “wanted it real bad.” Trump feels Tyson is doing time on a bad rap: “She knocked on his door at 1 A.M. and was up and dancing at eight the next morning.” This speech is another of the set pieces he is so fond of delivering. When he defended Tyson and suggested a payoff and community service for the champ, his mother got so angry she raised her voice to him for the first time in his 46 years.

That Tyson thing was one of the many weird events that marked his low period, when he showed such poor judgment in releasing the divorce factoids and shooting off his mouth, when no event in his life seemed too trivial for tabloid scrutiny. What remains is the pictures of Ivana's boyfriend tiptoeing from the boudoir, raking Trump leaves, being nice to his children. There were the breakup and reunions with the stormy, tormented Marla, all chronicled by Cindy Adams so that we might call this his “Living in Cindy” period. A stolen limo, flaps with Don Imus, models and sports stars who were punished when they tried to enter his limelight unbidden. Of Katarina Witt he wrote, “She could only be attractive if you like a woman with a bad complexion who is built like a linebacker.”

People who have dealt very closely with Trump have seen him show bad character and complete lack of character. Exposing his children, fighting Ivana, insulting and suing the defenseless, tormenting his executives is the other side of the Trump charm and self-mockery. He has an amazing ability to manipulate unlikely people by the force of his personality. Middle-aged women, bankers, sports stars, politicians, and press flop down and roll over like little doggies waiting to have their stomachs scratched. Sometimes they are worn down, sometimes out-played. Sometimes not fooled (he tells *PrimeTime Live* that *60 Minutes* is hot to do the story; he tells me the *Wall Street Journal, Fortune,* and Bob Woodward are breathing down my neck). Sometimes, it takes a lot of phone calls and faxes and appearing for testimonial dinners in Queens. It is taking tables, making contributions, showing up when promised, writing little notes on the beige-and-gold heavy stationery hand-delivered in long black cars. It's flirtatious attentiveness, charm, invitations to the constant major event that is the Trump life, favors and confidences. It's real hard work—nights and weekends. It is part of his genius. He is relentless and shameless and full of fun. He laughs and smiles and winks and puts on his show, so, of course, he would make a musical. Sometimes he lies. He exaggerates and fibs. He is full of ploys, tries them out to see if they will play. After a while of telling it his way, he honestly has come to believe his own version. He has sold it to himself. The good Trump wrestles with the bad Trump. He can't help it—this double vision. It's part of his gamesmanship. Sometimes it's harmless, the way he numbers his buildings—the Taj starts on floor fourteen, Trump Tower starts on ten. He rewrites history: It's good to get divorced when times are bad. It's good to get zoning then, too, so real-estate taxes can be lower. Ivana still loves him. His bonds are the hottest. It's part of the relentless positive vision that runs through him like blood, this compulsion to make things bigger, better, shinier, cleaner. And how can it be otherwise when things are never enough, even here at the Taj or the Tower, where everything gleams and shines and is inset, beveled, and outlined in brass, hard as marble, soft as plush.

"You have to see the brutality. And the fighters have the greatest expressions," Trump is saying. "One of them said the two greatest things: 'I went for the stomach, and the head did fall.' This is Trump Plaza," he says, looking out. "The other thing he said: 'I want to thank the Lord, my savior Jesus Christ, for the ability to beat the s--- out of my opponent.' This is our entrance."

BENEATH THE LOBMEYER CHANDELIERS.

"Elephants," says Johnson.

He gets out, an elegant figure in a gray Armani nailhead suit. He looks up into the lights and commotion through his heavy glasses. We are met by Dennis Gomes, who runs the Taj and is one of Donald's new team. Nick Ribis, who has been Donald's lawyer and survived twelve years, runs the whole casino business and the Plaza in New York. Donald got rid of his Ivy League guys and got in those with whom he is comfortable, men who are calm and wise about business in a "streety" way.

"I'm the greatest star-maker," he said one day, watching Marla walking down the corridors of the Taj. He attracts the kind of women who cry for men but don't quite break. It's not hard to understand his early feeling for her, given his attraction to the new and eye-popping. The pre-surgery Ivana would no longer register. She had become expected, and Marla was a new person to astound with his treasure, a new mirror. Then, after four years or so, she, too, became expected. "I make stars of everyone, even my executives. They leave in two years and get five times the salary."

"The others are all going to the psychiatrist to recover from him," says a Trump friend.

"I explained to him how I was preparing a major lawsuit against him and his family," Donald writes in his book of someone who crossed him. "How I was going to sue his brains out and kick his ass. . . . I ranted and raved so loud . . . that various members of my staff came into my office."

"WHAT'S OVER THE PORTE COCHERE?" JOHNSON SAYS, looking up. "I don't know what he means," he says to his partner. "I'm not interested in this kind of architecture." But now we are mounting the escalator. Every surface is reflective, and all the mirrors show Donald. Here, where the amount of street fighter in his blood matches the place, Trump's appearance still inspires nudges and gasps, and whenever he pauses, a crowd will form and stretch out things for him to sign. It is a place as shameless as he is, as unrepentantly itself, and he usually passes through it selling hard. "The biggest. The greatest . . . est . . . est . . . est"—the superlatives drift back down the escalator. "They can't go anywhere else after they've seen this." Not shy with hyperbole or the hard sell even among his close friends, who are not hearing this for the first time. He is such a salesman that one has to wonder what his life would be if he had nothing to sell, or worse, if what he had to sell was small or shabby or, worst of all, *not his.* And this isn't quite an unencumbered *his.*

Fame is Trump's only mirror. He sees his face in the crowd's expressions. How is it playing? Is it big? Is it the biggest? Am I the biggest? Do they still love me? He sees no danger in having the public as a mirror. He goes to the tennis matches or the Super Bowl and who gets the biggest reaction? He goes to a wedding and "every socialite is there—and whose picture runs in the *Times*?" That alone confirms him.

"I brought ev

"He is 100 percent internally closed out. He squashes all emotion. He's fueled on what he gets from outside," a friend has said.

One day, Trump's head of security, Big Matt Calamari, was talking to one of Barbra Streisand's men.

"How is Streisand?" Big Matt asked.

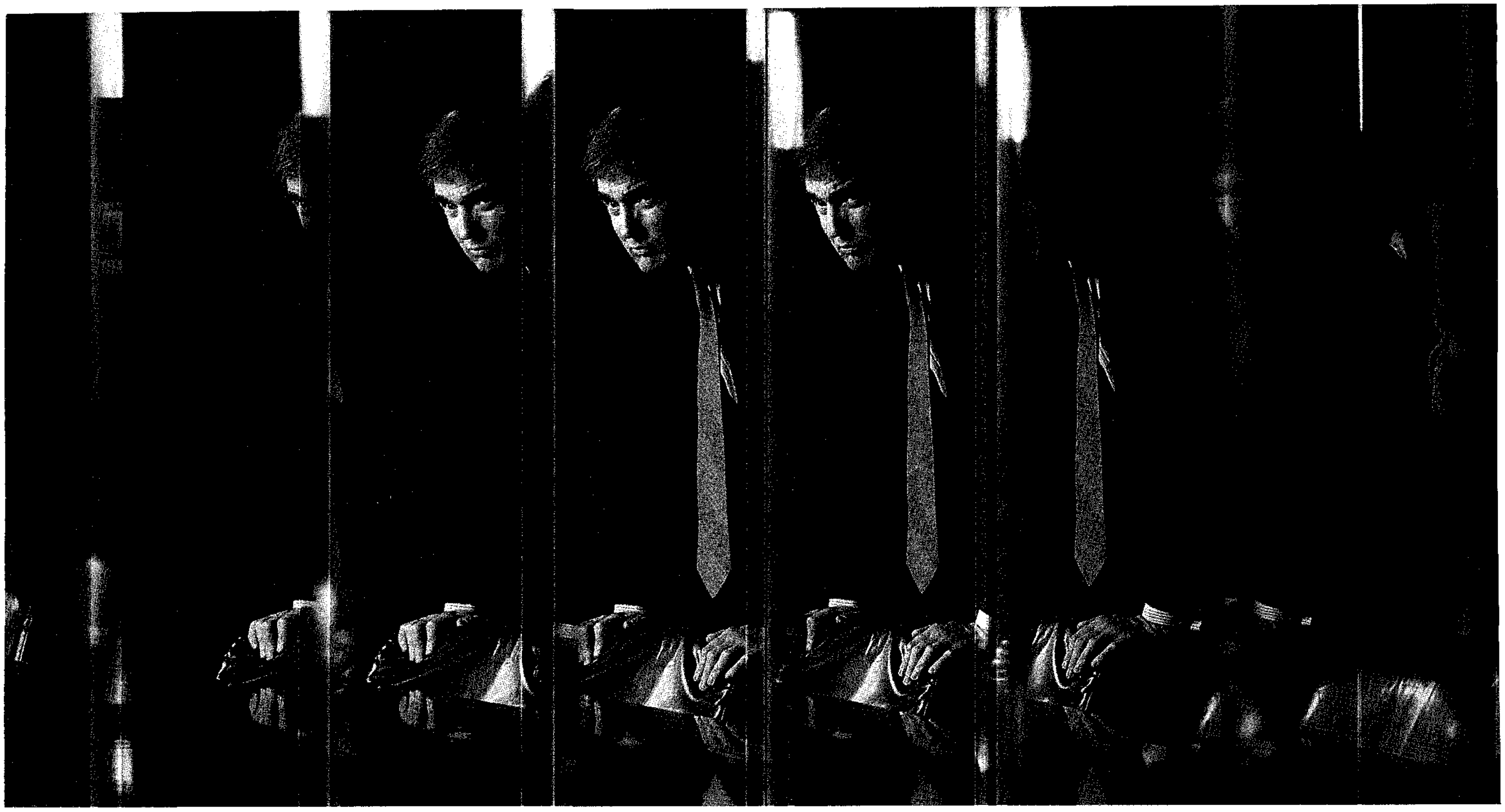
"She ain't nothing," said the other.

"He's ten times more difficult than her," said Big Matt.

"I love the basics!" says Donald, and for him that is the bottom line.

He refuses to see how dangerous it is to have the public as a mirror, how false and fickle the reflection can be. He sees only the instant stir, not the aftermath. But what happens when one day the cameras are lowered and the mikes are taken off, the lights go out

Photographs by Harry Benson.



"Nobody at My Age Has Done Anything Like What I've Done," Says Trump.

and the photographers don't jump forward, when the bodyguards are no longer necessary? Of course, the buildings remain.

THIS MUST BE ONE OF THE MANY REASONS THE WEST SIDE yards have been so difficult for Donald. Here he faced rooms full of people who were driven red with rage at the mention of the name Trump. Though he now has the civics and do-gooders on his side—"I brought everyone together in hatred," says Donald—there are the others. At one meeting in the basement of the Martin Luther King auditorium, a hearing in front of Manhattan borough president Ruth Messinger, who later supported Riverside South, buttons with a slash across the name TRUMP were being distributed. How did he get her support? "Women do things better for me than [men do]. . . . We had meetings, all-night meetings with her staff. She became a friend. She approved it and fought for it." This was the "Trump pressure," as he has called it, in action, but he also gave in and made concessions.

yone together in hatred," he says of the project.

The history of the now-scaled-down mini-city on the West Side is long and tortured. "I took the most unpopular piece of property in the world and made it the most popular." He and the lenders may yet sell it off in pieces. Other developers doubt that with all the requirements of the civics it will be economically viable, or feel it will have to be built years from now in a different form. "I have all the money," says Trump. This project, which once incorporated Donald's desire to build the tallest building in the world, to have NBC move there, is almost through its approval process. The name Trump has been removed (at least for now), but look for it to be back if he builds it. The previous meetings had involved so much screaming at the mikes and been so out of control, with so much Sturm and seething civic passion displayed, that now, for this hearing, the anti-Trump forces have decided on a strangely silent protest. Every time a Trump supporter speaks, the crowd holds up a yellow sign that says BOO! or NO COMPROMISE. VOTE NO or an orange sign that says ABSOLUTELY NOT! Ruth Messinger finds herself facing a sea of orange-and-yellow silent rage.

The pro-Trump forces, including Richard Kahan, chairman of Riverside South Planning Corporation board, and the civics are grouped in the rear: Parks Council, Municipal Art Society, Natural Resources Defense Council, Westpride, and the union guys who want the jobs. Up front are the others, still seething and boiling over subway stations and sewage treatment, over shadows and pile-driving and fugitive dust and the very idea of Trump, so that at one meeting they actually called for him to be tarred and feathered.

Sometimes, Trump has gone and stood in the back of these "shoot-outs," as Kahan calls them. Once, he and Marla appeared in evening clothes, a scene that can only be imagined. Those old, graying workaday heads swiveling, those vox-populous forms bound in their layers of fat and genuine grievance turning, and—cowabunga!—the golden enemy, the monster. Tall, blond, indisputably Aryan Trump with his mistress of the tight butt. And yet, underneath all their hissing, could anyone deny the undeniable ripple and chill of the big league in their presence, the shiver of envy at youth, beauty, money, fame, marble floors, high heels, tight butts, helicopters at the ready, marble suites, bodyguards, bodies worth guarding, TV lights in their faces? All the connotations of Trump—gambling empire, marital infidelity, glitz to people who have lived their whole lives shunning it, luxury, chips stacked in towers on the green baize, limos in the night, shoe fetishism. Cartwheeling, strutting Marla in gold lamé and cowboy hat, weeping Ivana, weeping Marla. VOTE NO. ABSOLUTELY NOT. Fugitive dust, dark shadows, the subway, the sewage.

"He's a builder, and this is his chance to do something monumental. This succeeding is the symbol of his coming back to reacceptance as the creative person he is," says Kahan, but ask Donald. He is already back. And he has already done great things.

PHILIP JOHNSON AND TRUMP WALK THROUGH THE TAJ CASINO, which is clinking away even in the morning hours of a weekday.

"It's the only good casino ceiling I've ever seen. It's vaulted and has character," says Johnson, who is getting with the program. They go to the offices, where the architectural plans have been laid out, but Johnson has no time to look. Trump is rushing him along.

Philip Johnson sits on the radiator and parts the blinds to stare out. "Nothing wrong with all that," he says as Trump charges on, afflicted with a restlessness common to billionaires and former billionaires alike, a restlessness so profound, a jumpiness and dissatisfaction, a giant sack of unmet needs that keeps him moving, always moving, like those who have turned millions into billions, lost it, and are trying to get it back.

Philip Johnson and Trump and the cameras go out to the boardwalk. Johnson is very interested in the possibilities of building on Trump's 1,200-foot pier. He dreams of a crystal palace.

"That's the opportunity of a lifetime. It's wonderful," says Johnson. "You have one last chance to do something great."

This annoys Trump, because he knows Johnson is being sarcastic, and Trump has done great things. He thinks Trump Tower is a greater building than the AT&T, and Trump Palace and Riverside South have gotten great reviews. He has his monuments already.

"Nobody at my age has done anything like what I've done," says Trump. A crowd is gathering, drawn by Trump and the TV crew.

"Does everyone know Philip Johnson? A total legend. And ladies, he's available!" says Trump.

A giant sack of unmet needs keeps him moving.

"Isn't it ugly, a creative disaster," says one of the men.

"Donald! I won $2,000 saying your name," someone says.

Trump decides to show Philip Johnson a few of the high-roller suites, the re-creations of ancient Egypt and Alexandria here 51 floors above ancient India.

One night last August, Trump had given such a tour. It was just a part of what he had called "a weekend at the highest level," which meant a weekend that recalled the glory that was Trump in the old days. Pavarotti was to sing in the arena, and he was a "major voice," able with talent and a handkerchief to draw 22,000 people, which Trump respects. He had the hot *Oba Oba* revue in one room and Frankie Avalon singing "Venus" and Bobby Rydell singing "Wild One" in another. He had Marla, bandaged into this hot-pink dress with a lot of stretches of taut skin in between, calling him "baby," and defensive end Bruce Smith and his wife and Glen Larson, a Hollywood producer who had given Marla a part, and his wife, and Shaun Cassidy. A little flunky in a frock coat had unlocked the padded suite doors and flung them open, and everyone had gasped as Donald led his train of admiration along the halls.

"A billion-dollar building out of the ashes!" he said to Bruce. And Bruce was so big, one of the mega-physical people who magnify Trump and set him off, the sports stars and movie stars and rock stars who have their own fame and can really appreciate his on the level it deserves, the way Michael Jackson does and other guys who have seen women hurl themselves over crowds to get to them, flying through the air, so that Jackson has to crouch down on the marble. These are people of use whom Trump really likes, and, once they enter his orbit, he sees them as better than they are (unless it is business). Thus, Bruce is a guy so big he broke the StairMaster—this just delights Donald—and Glen is a "very successful guy" who came in on his own boat to Donald's marina, and the Israeli high roller who has gotten out of the shower to say hello to Donald and his team of strangers is "one of the wealthiest guys in the world," and Marla is "one of the great bodies in the world," and the *Oba Oba* stars are "the most beautiful physical specimens in the world." This vision reflects him, for by saying, "He is the greatest and he is with me at my hotel and casino," Donald is really saying, "I am the greatest," which he must believe because he has heard it from childhood from the woman he loves and trusts the most, who never, ever criticized him, as he remembers it, till that Tyson thing. They are his mirrors following him in the dark as he goes from Trump hotel to Trump hotel, lights cutting up into the skies on his name, in a bracelet of his handlers' arms, taller, much taller, than the crowd. *TRUMP.*

"ROSE AURORA MARBLE . . . ALL CUT MARBLE," HE IS saying now, opening the door to the Cleopatra Suite.

"Oh, boy!" says Philip Johnson. "You've done a job here." He is almost speechless.

"Best homemade iris I've ever seen," he says, fingering a spray of paper flowers.

"Hardest construction I've ever had," says Donald as we leave. "The salt eats into everything."

Johnson is looking at the chandeliers. Now he remembers the name of the designer.

"Lobmeyer. He did the chandeliers in my apartment, and he did all Hitler's, too, and he was Jewish," says Johnson.

"Come on, Philip, let's get back, baby," says Donald, but Johnson is looking at the ceiling of the entrance.

"Those light bulbs don't do diddly. I can't see you. You can't see me. . . . It's disappointing, a cellar entrance."

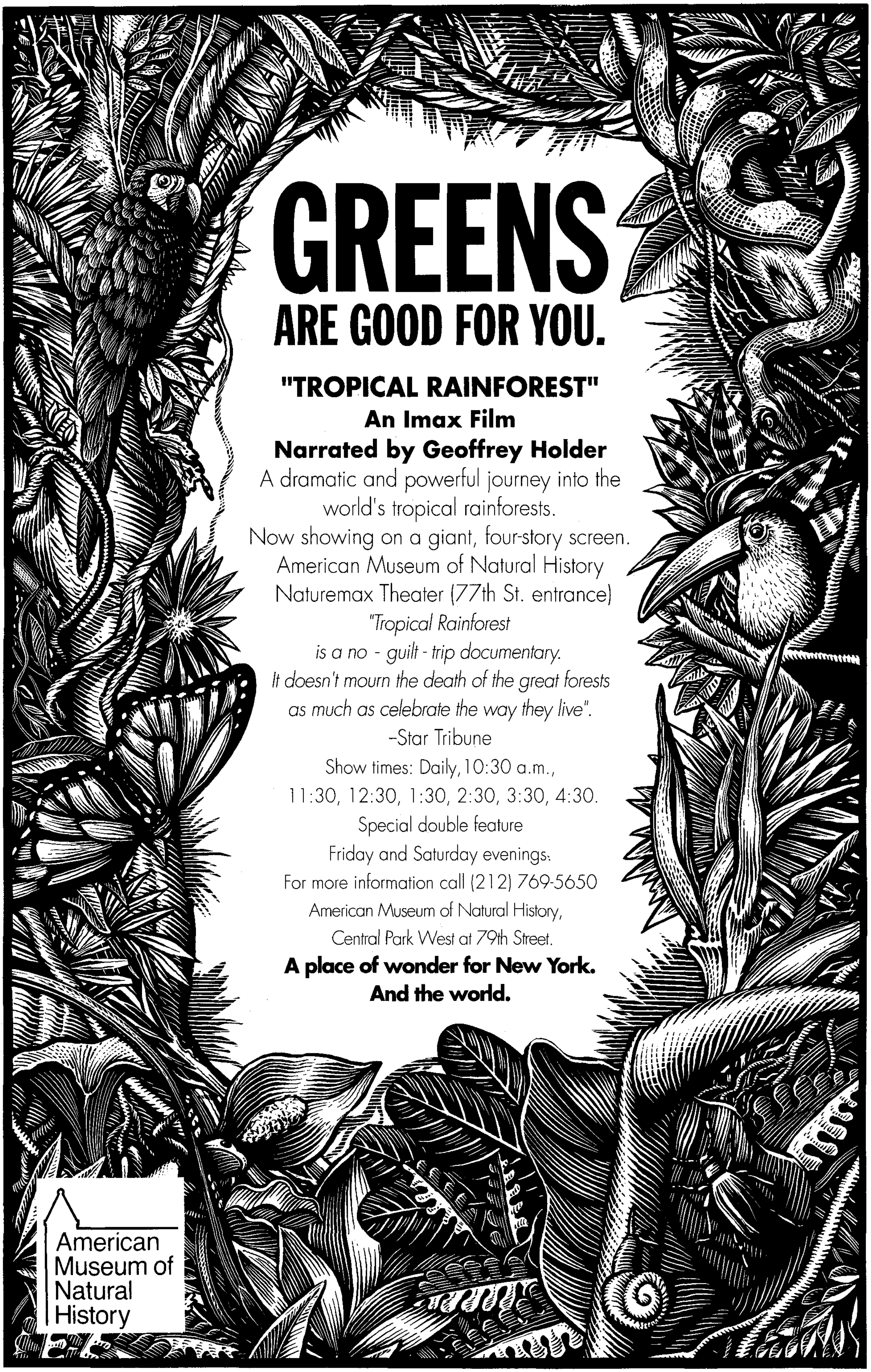
They are both thinking of that pier, the retail space, a tree palace, a theme park under glass, the Tivoli gardens. "Sweet dreams are those that come true," as it says next to the chocolate on the pillow at the Taj.

In late October, Donald Trump and Philip Johnson would meet again in Trump's office. "We reached an agreement for the pier—superluxury rooms," said Trump.

"I think you need permission," said Johnson, and they kidded each other, and Trump was talking about one of his new friends, Frederique—"in terms of money, the top model there is."

"Those chandeliers are the best thing you got, the only thing of quality in the whole sloppy place," said Johnson. But the two legends had found each other, and something was going to get built.

Last August, when the flunky had flung open the door to the Cleopatra Suite, the bed, a kind of a gold mega-barge, was unmade. There was one large dirty greige sneaker lying on the floor in front of it, betraying the magnificence. The sneaker annoyed Donald. It was like the fly that had circled the heavy curtains of the Plaza's Oak Room one day when he was trying to have lunch. The developers at the next tables had greeted him, his executives had come in to whisper in his ear. He was back. Back in his mind, back in the room with the big boys. From the way they greeted him, Lew Rudin and Sheldon Solow, Ahmet Ertegun and Jay Emmett, he knew he was on the way back or maybe had never gone, since he never lost his fame. He would own at least 51 percent of the newly regilded troubled hotel. At his command, they kept the table free next to him so no one would overhear Trump secrets. The Plaza hotel, across from Trump Tower, down from Trump Palace, across the park where he built the ice rink, across from the future Trump City if he gets his way. A copter ride away from his three four-star casinos—and he is the only man to more or less own three four-star casinos. Trump stood up to swat at the fly. A fly was dirt. A fly was a negative. He shook the curtain. He picked up the big menu and tried to hit it, but the fly escaped, heading up into the gold oaken heavens. It wasn't perfect here. The debt was larger than the equity, but he was doing a deal. It wasn't perfect, but it was sweet in the noon sun in the very symbol of New York with Frank Lloyd Wright's suite upstairs and all the connotations of the place. "A wild life for the kid," as he says. Maybe it wasn't more than ever. Maybe it was, in fact, a lot less. He forgot about the fly. He saw only the shining sun. ■



GREENS

ARE GOOD FOR YOU.

"TROPICAL RAINFOREST"

An Imax Film

Narrated by Geoffrey Holder

A dramatic and powerful journey into the
world's tropical rainforests.
Now showing on a giant, four-story screen.
American Museum of Natural History
Naturemax Theater (77th St. entrance)

*"Tropical Rainforest
is a no - guilt - trip documentary.
It doesn't mourn the death of the great forests
as much as celebrate the way they live".*
–Star Tribune

Show times: Daily, 10:30 a.m.,
11:30, 12:30, 1:30, 2:30, 3:30, 4:30.
Special double feature
Friday and Saturday evenings.
For more information call (212) 769-5650
American Museum of Natural History,
Central Park West at 79th Street.

**A place of wonder for New York.
And the world.**

American
Museum of
Natural
History

Joy Shtick

LIPPY BEHAR Is New York's Funniest Woman

By Dinitia Smith

When promos for *The Rush Limbaugh Show* began appearing on Joy Behar's WABC radio program one Thursday last April, the comedian was furious. Limbaugh, a conservative who also has a show on WABC, was promoting it by advertising something called "femi-Nazi" trading cards. "An action shot of a leading feminist burning a bra!" cried the announcer. "On the back, all the vital statistics! . . . Bust size. Waist. Hips. . . . The number of abortions. . . . Start collecting femi-Nazi trading cards today."

"How many rapes is he gonna be responsible fawhr!" Behar asked her listeners in her distinctive Brooklyn accent—an accent that the New York *Times* once said would make a "decent paint remover." On the radio the next day, she said, "Ya know what I'm working on this weekend? The top ten reasons why Rush Limbaugh can't get laid."

On Saturday morning, Behar got a phone call at home from WABC's program director, John Mainelli. "I would prefer it, Joy, that you not read the list," Mainelli said. "It's a personal attack." Mainelli's tone was "ominous," Behar says. She bowed to the order. "It wasn't worth losing my job over."

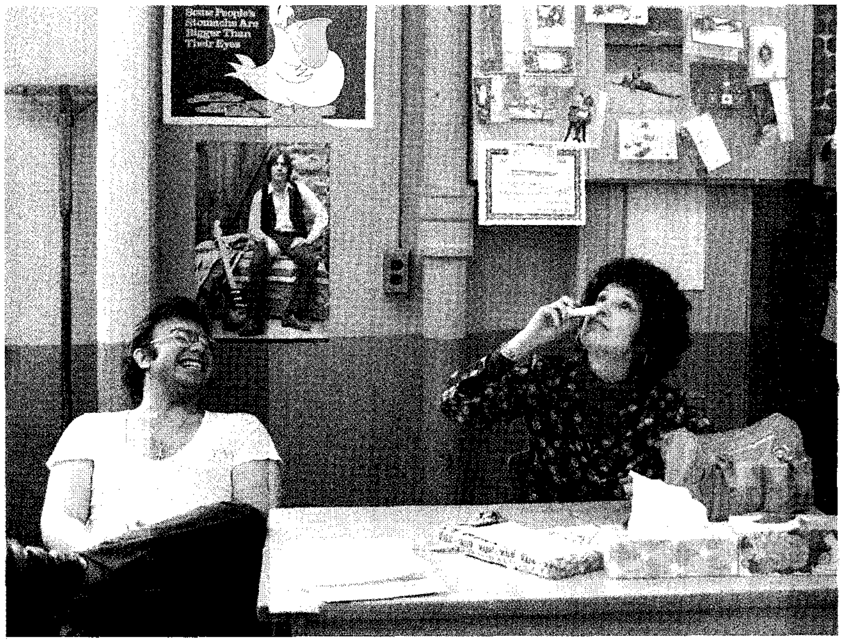
But the next week at the Brokerage pub,

PHOTOGRAPH BY DARRYL ESTRINE

Onyx

JOY BEHAR: "STAND-UP IS THE MOST DIFFICULT FORM OF COMEDY. IT'S YOU—NAKED."

CLOCKWISE FROM LEFT: WITH HER PARENTS WHEN SHE WAS ABOUT 4 YEARS OLD; WITH NORA EPHRON AND JULIE KAVNER LAST YEAR, DURING THE FILMING OF *THIS IS MY LIFE;* INTERVIEWING AL SHARPTON AT THE DEMOCRATIC CONVENTION; AND WITH A STUDENT AT FORSYTH HIGH SCHOOL, ON THE LOWER EAST SIDE, IN THE LATE SEVENTIES.


Some People's Stomachs Are Bigger Than Their Eyes

a comedy club on Long Island—with her audience chanting, literally *begging* her for "the list! The list!"—Behar had no choice. Limbaugh can't get a girlfriend, she said, because "he refuses to expand his sexual horizons beyond his species. . . . Because Lassie said no. . . . It's hard to oink sweet nothings in a woman's ear." The litany went on. "Most women do not consider going to a book burning a fun date. . . . Rush nearly got laid once, but the woman's guide dog bit him. . . . He can't find a condom big enough to fit over his ego."

"This is waahhr!" says Behar today. "F---in' war! I didn't particularly appreciate his attack on my sisters. I wanted to use my airwaves to defend my sisters. Why should he always be the one to say horrible things about everyone?"

Actually, Rush Limbaugh does have a girlfriend. Behar was just being vengeful, he says, "because I was not going to include her in my roster of femi-Nazis. A femi-Nazi wants to see that there are as many abortions as possible. A femi-Nazi gets mad whenever a woman gives birth. Joy Behar is not a femi-Nazi."

RUSH LIMBAUGH MAY HAVE A BIGger audience than Joy Behar, whose show is on weekday mornings from nine to eleven, but in recent months Behar's listeners have been increasing. Now she even has a larger share of the average quarter-hour audience than Don Imus, with his male-oriented program on WFAN, during the hour their shows overlap. Together with Lisa Sliwa, whose program, *The Curtis and Lisa Sliwa Show,* comes on before hers, Behar forms a tiny liberal enclave on an otherwise decidedly conservative radio station—in addition to Limbaugh, WABC's lineup includes Ed Koch and Bob Grant. "There are very few funny liberal talk-show hosts," says Mainelli.

These days, Joy Behar seems to be everywhere. She "covered" the Democratic National Convention on Comedy Central. ("I'm sittin' here with the Reverend Al Sharpton, one of the most beloved men in America. . . . You do a lot of marches," she said to Sharpton, "yet you can't knock off a pound. Now what's the problem?" "Because I eat *after* the march," Sharpton said.) She'll be on Comedy Central again on election night. She has a role in Woody Allen's new movie, *Manhattan Murder Mystery,* which is being shot this fall. The New York *Post* has called Behar "one of the funniest women in America." "The next Joan Rivers," says *Back Stage.* If Bill Clinton wins the election, if a new liberal spirit arises in the land—well, move over, Rush Limbaugh.

Behar is part of a group of women comedians with a decidedly caustic political bent who have come to prominence along with the feminist movement. Traditionally, stand-up comedy has been a male art. The few female stand-up comedians who have made it, like Phyllis Diller and Joan Rivers, have usually portrayed themselves as stupid or ditsy or passive or ugly. But there is nothing self-deprecating about Behar. She is as fearless as any 14-year-old boy with a baseball cap on backward telling his enemy to go suck an orange. For many American women, waking up to Joy Behar dissing the Senate Judiciary Committee can be positively exhilarating, a real alternative to Don Imus talking about "bresses," or Howard Stern and his "Lesbian Love Connection," or Rush Limbaugh's femi-Nazis.

Behar's chief instrument is her voice. The New York *Times* has called it a "fine Italian whine." A writer from *Newsday* once said she reminded him of "a human cement mixer." Behar herself says, "I sound like I have Jimmy Hoffa in the back of my throat. My voice has hurt me and helped me. It's distinctive, yet annoying." Because of the accent and the last name, people usually think Behar is Jewish. "I'm Italian, I'm telling you," she says. "No one believes me. A coupla years ago I get a call, 'Happy Chanukah.' I say, 'Ma! I'm not Jewish!' "

"You think he's wearing a bra and panties under that suit?" Behar remarked of Senator Orrin Hatch during the Clarence Thomas hearings last year. "Strom Thurmond—that sounds like a bacterial strain: 'I gotta get my Thurmond checked.' " And, parodying Senator Howell Heflin interrogating Anita Hill, "Are you a sperrrmed woman?" There were also frequent gibes at "Senator 'Bloated and Retaining' Kennedy." Behar's gibes were nonpartisan. "Those spineless, non-testosterone, non-testicular Democrats!" she railed.

A few weeks ago, the talk on the show moved to RU-486, the "abortion pill," and the news that, taken as a "morning-after pill," it could prevent conception. "Watch these rita-lifers come out of the walls!" Behar cried. "If you take it a coupla hours after sex, nothing has happened yet—except two people have yelled, 'Oh, God!' "

Later, "Sam" from Sussex, New Jersey, called "with regard to your position on abortion." Sam said he didn't agree with Behar's opposition to parental notification. The two argued for a while.

"You just automatically take a position——" Sam said.

"Oh, go get a radio show of your own!" Behar cut him off.

WISEGAL

"I said to my therapist, 'I want to do something creative.' He said, 'Why don't you have a baby?' I hope he's dead now."

JOY SHTICK

IN PERSON, BEHAR HAS A manner that is soft and feminine. Pretty, with red hair and pale skin, she gives her age as "somewhere in" her forties. She lives with her daughter, Eve, 22, a college student, and Max, a dog she calls a "Shih-tzu-cocker-poo-poo," in an apartment on the East Side filled with plants and flowery prints.

But as a performer, Behar is in the long tradition of Brooklyn comics, masters of the insult all—Andrew Dice Clay, Alan King, Eddie Murphy—tough kids who made it to Manhattan but are still on the outside, looking in. Brooklyn has also produced Mae West, Mel Brooks, Jackie Gleason, Woody Allen—there must be something about the soil and the air that creates people who like to stand up and be funny. Brooklyn comics have a unique mix of "honesty, bad grammar, and rage," says Seth Schultz, manager of Pips, a comedy club in Sheepshead Bay. "There's an old Brooklyn joke. Two men are shooting each other over a parking space in Brooklyn—and neither one of them owns a car."

Behar was born Josephine Occhiuto (Joy is a childhood nickname). She grew up on Metropolitan Avenue in Williamsburg, on the south side of the BQE. The family lived in a five-story tenement. "It was so hot in summer, I used to put my pillow in the refrigerator," she says. Behar's father, Gino Occhiuto, was a teamster who drove a Coca-Cola truck. Her mother, Rose, was a sewing-machine operator.

"My father never saw me perform live. He couldn't stay indoors. He was claustrophobic. All those years I thought he was abandoning me, he was just trying to get some air." Gino Occhiuto was a "pony player," and he and Rose argued a great deal. But Behar could always escape from the arguments to the apartments of her aunts and uncles on the third floor.

Behar was "the queen," always performing for an adoring circle. "I was the only child for seven years," she says. "I honed my material there." Behar discovered early that humor could counter depression, that it could get "teachers off my back and help me make friends with tough girls," she has said. When she wasn't performing at home, she was performing in class. "Good luck with your mouth," Rose Occhiuto would say as she sent young Joy off to school in the morning.

Some of Behar's early routines came from her Brooklyn days. Her bit about Sadie Catalano, for instance, an Italian American newscaster who delivers news from the community: "Former bodyguard Carmine Russo has become a faith healer. There isn't a cripple left in the neighborhood since Carmine has been pronouncing those miraculous words, 'Walk—or I'll break both your legs.' "

At Queens College, she met Joseph Behar, "a Sephardic Jew. He worshiped at the Temple Julio Iglesias," she says. "I happen to have a thing for Jewish guys. I like a tall, thin Jewish guy with an astigmatism. I just can't do these big Swedes from the Midwest, the typa guy that wants to go camping all the time. This typa guy is only happy if he can pee on a tree!"

Joe and Joy were married in what she calls "an Italo-Hebraic affair." First, there was a ceremony in a Catholic church, "Our Lady of Perpetual Agita. Then we went to Leonard's of Great Neck to go under the *chuppa*. My Italian relatives thought the cantor was the entertainment." Behar has a series of jokes about Jewish mothers-in-law. "My mother-in-law taught mah-jongg as a second language. She kept a kosher home. One set of dishes for milk. One set for meat. One set for Chinese food."

All along, Joy dreamed of being a stand-up comedian. At any party, she would hold center stage with her one-liners. "Joy, why don't you just do it for a living?" friends would ask. But being a professional comedian seemed an impossible—no, a ridiculous—goal for a girl who had made it out of the boroughs to a nice house on Long Island, who was supposed to have left all the Brooklyn rage behind her. "When I got married, I said to my therapist, 'I want to do something creative.' He said, 'Why don't you have a baby?' I hope he's dead now."

Joe Behar is a professor of sociology at Stony Brook, a quiet man with an intellectual bent who likes the pastoral life. Their house in Centereach was on a half-acre of land. It was surrounded by trees. But Joy hated the trees. "You can't talk to them," she says. "I can't stand the country, even for one day. I started out in a tenement with people around me. You can't stay away from that, metaphorically." She felt like "a prisoner of Exit 60." She says Joe "was like Mr. Chips. To me, that was like 'Just call up Dr. Kevorkian and send him to my house.' "

Behar earned a master's degree in English education from Stony Brook and began a career as a schoolteacher. But inwardly, she felt that she was just biding her time until she "could get a bigger room to perform in." At every job she had, she says, "I was always having problems. Always getting fired." At one high school, Behar's contract wasn't renewed. It was during the Vietnam War, and "they didn't like my big mouth. I used to argue with the principal all the time. They thought I was much too radical." At Lindenhurst High School on Long Island, Behar again fought with the principal over her opposition to the war.

In 1973, she persuaded Joe to move to Forest Hills. That was progress, one step closer to Manhattan. She taught on the Lower East Side, "the kinda kids who go to jail because they've set fire to their parents. Then they'd send them to me to learn the difference between 'who' and 'whom.'

"I was having a breakdown. I couldn't figure it—everywhere I would go I would be funny." And yet she had no forum, no definition. "Stand-up is the most difficult form of comedy. It's you—you're naked. The risk is enormous. The control is tremendous. You write it, produce it, perform it. To be a stand-up comedian, you have to go out at night. You have to hang out. If you're lucky, the person who runs the club will put you on. There are drunks from New Jersey in the audience. You have to make these people laugh so the owner will put you back on again. You get in the car, go home. The kids are asleep. You may get $40. What is the motivation? It was so hard, I would only do it if I had to."

In 1974, Behar went to another therapist. "It was unusual therapy. I'd feel faint, and she'd go in her house and get me food. Usually, they'll just let you die there! She said, 'You are an actress. You've got to pursue this.' She brought me a flier from the Huntington Playhouse. They were having acting classes. That was the beginning of the breakout."

THEN, IN 1979, CAME HER "NEAR-death experience," which began with an acute pain in her side. "The doctor told me I had mittelschmerz [a medical term for the pain of ovulation]. I said, 'What is that? Like *Middlemarch*?' " Later, the pain was diagnosed as an ectopic pregnancy. She hemorrhaged uncontrollably and nearly died. "A couple of things come to you. You lose that idea of husbands as protectors. They can't save you from anything. You're on your own, baby. Also, you realize no failure in your career, no humiliation—nothing is as bad as dying."

Finally, Behar found the courage to quit teaching. That same year, she got a job as a receptionist at *Good Morning America,* a strange place for someone with a master's degree, but a start. She began getting gigs at comedy clubs, like Mickey's in midtown, and at the Greene Street Cafe. In 1981, with a small income from *Good Morning America,* she left her marriage. (Despite the jokes, Joy and Joe remain on good terms.)

One day, for a segment of the show, Behar, who was filling in for a researcher, had to call up Steve Allen to ask him what his New Year's resolutions were. Allen thought she was so funny, he said he would put her on his show. In 1981, she flew out to L.A. and did her Sadie Catalano routine on the *Steve Allen Comedy Hour.*

In 1982, at a singles resort in Woodstock, Behar met Steve Janowitz. He was just her type—a tall, slender Jewish man with an astigmatism who was watching a video of *Knife in the Water.* Janowitz taught eighth-graders at J.H.S. 118 in the Tremont section of the Bronx. The two began dating, but Behar was afraid to tell Janowitz that she was a comedian. "I really didn't want to scare him. Men are not turned on to women who are funny, powerful—who can take the shots, and who are not afraid to deal with a whole audience. I was not gonna take a chance on his ego. *He* was very funny. I was laughing at his jokes." Then, one day when they were in a restaurant, a woman came up to Behar and said, "Aren't you a comedian?"

"No," she lied.

"What're you talking about—a comedian?" Janowitz remembers saying. He thought it was hilarious. Finally, after they had been dating for six months, Behar confessed the truth. "Can I come see you?" he asked.

The first show Janowitz saw her do was a dinner for doctors. They were going to pay her $750, the most she'd ever made. But when she got up onstage, the doctors just sat there dourly as she cracked joke after joke. Janowitz thought she was very funny. "God, she really can do this, can't she?" he remembers thinking.

"A guy who was going to blame the audience—perfect!" says Behar. "And then I was madly in love."

"She has a natural ability to be funny," Janowitz says. "With a cabdriver or a waiter, she'll say something and they'll just laugh. I don't know if it's the inflection in her voice, the expression on her face—it just seems to work."

GAG RULE

On the small stage, Behar holds the audience in her power: "When you're up there kicking ass, it's an exciting feeling."

JOY SHTICK

It's been ten years now, but Janowitz and Behar still don't live together. "I want a man in my life, but not in my house," she says. "Just come in, plug in the VCR—and leave." Anyway, she says, "the chances of a woman my age getting married are equal to being kidnapped by terrorists. That's a good thing, from my point of view. To me, the two are equal."

Meanwhile, at *Good Morning America,* there was trouble on the job. "I was a hostile receptionist. I thought it was demeaning to answer the calls of people I thought were inferior to me." She was popular with her co-workers, however. Every lunch hour, she would gather the other women around her desk for "lesbian hour," a kind of kaffeeklatsch ("Actually, only one of the women was really a lesbian"), and they would make fun of the show. Then one morning, a senior executive on the show called Behar into her office. "I said, 'Are you going to fire me?' "

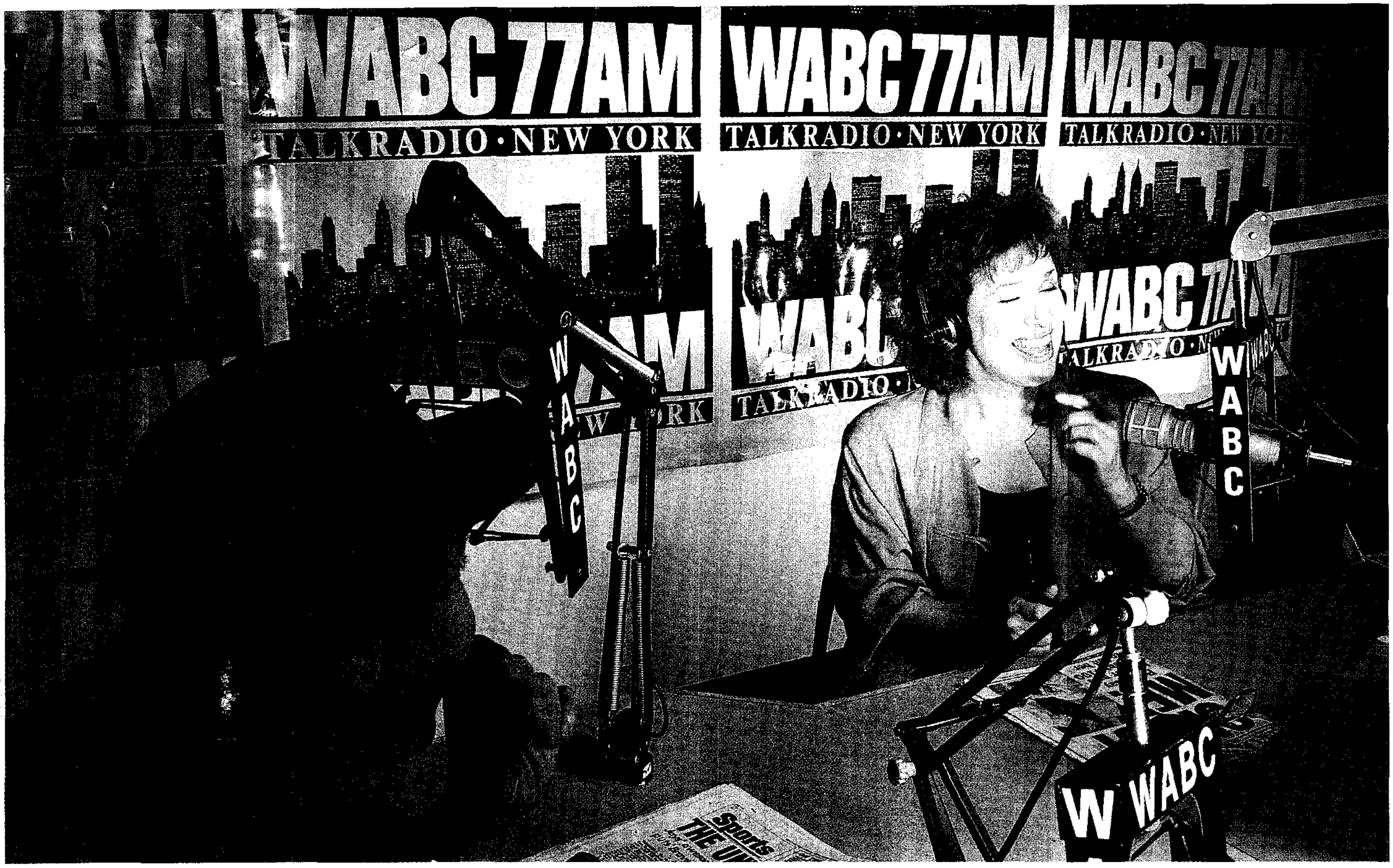
"Do you think I should?" the woman said, and then proceeded to do just that.

NOW BEHAR HAD HAD HER NEAR-death experience, she had had her divorce, she had got fired—the coast was clear. "I was single. I was broke. It was my last chance." She began performing regularly at Comedy U., a club that used to be on University Place, tucking her daughter into bed and leaving her in the care of neighbors. "Those were hard years," Behar says—coming home late, getting up with Eve, collecting unemployment between gigs. Every Thursday night was women-performers-only at Comedy U. There she met Rita Rudner, Carol Leifer, Margaret Smith, and Susie Essman. "We were all egging each other on," Behar says. "The work is not just talent, it's writing. The bravado would carry me a little. But when I would die out there, it would take me a long time to recover."

She began developing routines. One, Catherine Deneufneuf, was inspired by Catherine Deneuve's television commercials for Chanel No. 5: " 'When you are a woman you are glad, because a man wants a woman to be a woman, but you want to be yourself—this makes me laugh, ha, ha, ha.' She sounds like she's reading from Sartre's *Being and Nothingness,*" Behar says. "I feel like asking her, What *is* the existential vacuum? And does it come with attachments?"

Then there is her bit on Caravaggio. Unlike other female comedians, who talk constantly about their diets, Behar celebrates her weight (she isn't fat, but she isn't skinny either) in her routines. She longs for the Baroque period. "Now, that was the time to be a woman! The Fat Century," she says. "A woman could weigh 200 or 300 pounds and be a model. Can't you just imagine it? 'Whaddaya mean, no dessert! I've got a sitting with Caravaggio in the morning, and if he doesn't see some cellulite, I'm history!' "

Susie Essman became one of Behar's best friends. "We've been on every hell-beat gig in America," says Essman, "every country club in the Northeast. I've seen her in a room full of executives. They're there for dinner. None of them wants to be there. All of a sudden, this female comic gets up. They probably thought she was a stripper. She wins them over." Essman praises Behar's "distinctive use of language. She's very proficient technically. She could've used 'Rembrandt' " in the "Fat Century"



"I SOUND LIKE I HAVE JIMMY HOFFA IN THE BACK OF MY THROAT."

routine, Essman points out. But *Caravaggio* was instinctively the right choice, "all those syllables combined with the New York accent." Essman compares Behar to Lenny Bruce: "She's edgy. She speaks the truth."

Slowly, Behar began to catch on. In 1984, there was a gig on Lorne Michaels's *The New Show,* on NBC–TV. The next year, she won a Charlie Award for Most Promising Female Comedienne. The uptown clubs were important for a comedian establishing herself, and in 1986, she got on at Catch a Rising Star, a comedy club on the East Side. Richard Fields, the club's owner, asked to manage her. "Joy has the ability to say, 'F--- you!' And you say, 'Thanks, Joy,' " he says. "Joy is representative of our country and time. She's worked her whole life. She's a single parent."

In 1987, Behar had her own talk show on Lifetime, *Way Off Broadway.* Though the show was canceled after a few months, it is still running in strange markets. "I get this fan mail from Bombay: 'I am running home from work every day to see you. . . .' " There was a role as a German nanny on the NBC television series *Baby Boom,* with Kate Jackson. "I was in such disguise and I spoke with such an accent that my father, who watched it at his social club, came home and said, 'She wasn't in it!' " She did a *One Night Stand* in 1989 for HBO. Then, in 1990, Behar got her own radio show.

The Joy Behar Show has a typical talk-show format—call-ins and celebrity guests ranging from David Dinkins to Gore Vidal to Harry Reems to Dr. Ruth Westheimer. As it happens, Reems and Westheimer have been Behar's two worst interviews. Reems, who has become a devout Christian, hung up on Behar when she wanted to talk about his days as a porn star. Dr. Ruth hung up on her during a discussion of a book about sex on airplanes, written by a stewardess. "Did you ever do it on an airplane?" Behar asked Westheimer. "I do not discuss my personal sex life," Westheimer replied.

"Here's someone who has a Richter scale up everybody's vagina!" Behar says.

There is a miasma of calls from retirees, nuts, people with car phones, and regulars like "Sal" from Jamaica. One day recently, Sal phoned to plug a play in Woodhaven his son was in. He cleared his throat.

"A little phlegmy, are we today, Sal?" Behar said. "Give the play a plug, and then hang up."

Another day, Joe McCullough, a polygraph expert, was plugging his new book, *How to Cheat on Your Wife and Not Get Caught.* "Let's get into this book for a few minutes before I unload you," she told him. "What's your story here? Why do you even bother writing this stuff?"

She took a call from her friend Lou DiMaggio, a comedian who had some comments on Sinead O'Connor's tearing up the pope's picture on *Saturday Night Live.* "If she really wanted to do something controversial," DiMaggio said, "she'd tear up a picture of *Sinatra!*"

"The pope!" said Behar. "What's he gonna do? He wears a dress anyway."

BEHAR'S AMBITIONS EXTEND FAR beyond her talk show. Last year, she had a part in Nora Ephron's movie *This Is My Life* and coached its star, Julie Kavner, in her role as a stand-up comedian. This fall, there is the Woody Allen film. "I play Ron Rifkin's wife," Behar says. "We're friends of the other players, that's all I know." Behar likes Allen. "He's really very easy to work for. He's not one of these projectile vomiters."

But the hours she puts in doing the talk show and filming make it hard to do stand-up, too. And for Behar, stand-up is at the heart of it all. Trying out new routines before live audiences, standing spiritually naked in the face of indifference—the risk of it—is a kind of compulsion. And there is something about stand-up that keeps age and mortality at bay. Up there on the small stage, Behar is in control. She writes the script. She holds the audience in her power. And it doesn't matter if she gets old. It doesn't matter if she isn't pretty anymore.

"Stand-up is a field where people excel because of talent, not looks," she says. "When you're up there kicking ass, it's an exciting feeling. And it's almost sweeter when you're older. When you're 18, what're you gonna talk about—toilet training? I think I'm gonna do my best work in the next twenty years, because I'll be more honest, and I'll dig deeper. And I'll be *meaner.*" ■

Photograph by Darryl Estrine/Onyx.

IF YOU'VE BEEN LOOKing for a whole new shopping experience, the Carlisle Collection may mean the end of your search. Located in a dazzling "living room" at 16 East 52nd Street, the Carlisle is staffed by women who, since they move in the same social circles as their clients, are adept at helping them put together wardrobes—sort of shopping with a friend. The idea is to start with a jacket and build from there, adding a skirt, shorts, slacks, or perhaps all three. Complete the outfit with a scarf and just a touch of jewelry. The fabrics and styling of Carlisle's private-label clothing are comparable to what's found in the better stores, yet the prices—from $200 for a blouse to about $500 for a jacket—are considerably lower.

PRETTY CARLISLE

BY MARTHA BAKER

Th[illegible]
ja[illegible]
D[illegible]
C[illegible]
C[illegible]
[illegible], and skirt, [illegible]
wool-jersey shawl, [illegible]
24K-gold-plated-and-[illegible]
earrings, $95; fur hat [illegible]
Frank Olive; gloves by
LaCrasia; stockings by
Calvin Klein Hosiery.

Hair: Alberto Guzman
for Stephen Knoll Salon
Makeup: Bobby [illegible]

Fashion associate:
Elizabeth Allen

BEST BETS

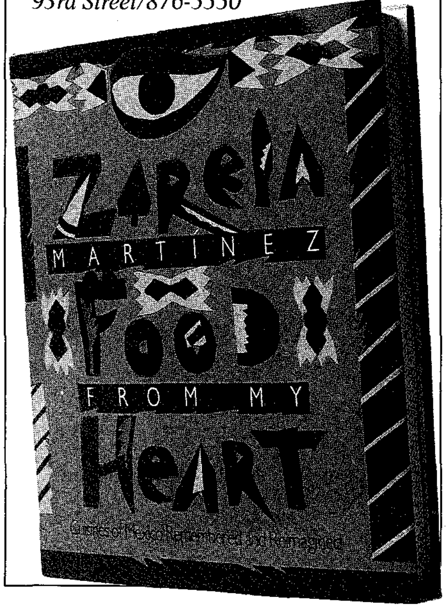
The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

Chili Scenes of Winter

Fans of Zarela Martínez's restaurant will want her new book, *Food From My Heart,* which—like her food—has depth and soul. Read the wonderful vignettes of Zarela's tomboy childhood in Mexico, where she enjoyed a close family life and her mother's great cooking. The recipe introductions are especially good in describing the way each dish should taste and what foods go with it, but best of all are the secrets to preparing things like cold avocado soup, pork loin with prunes and ancho peppers, and Zarela's famous red-snapper hash. And there is enough information about chili peppers for you to create your own seasoning style. After all, some like it hot, some like it not. **—Barbara Costikyan**

FOOD FROM MY HEART/*$25/ Macmillan/Kitchen Arts & Letters/1435 Lexington Avenue, near 93rd Street/876-5550*



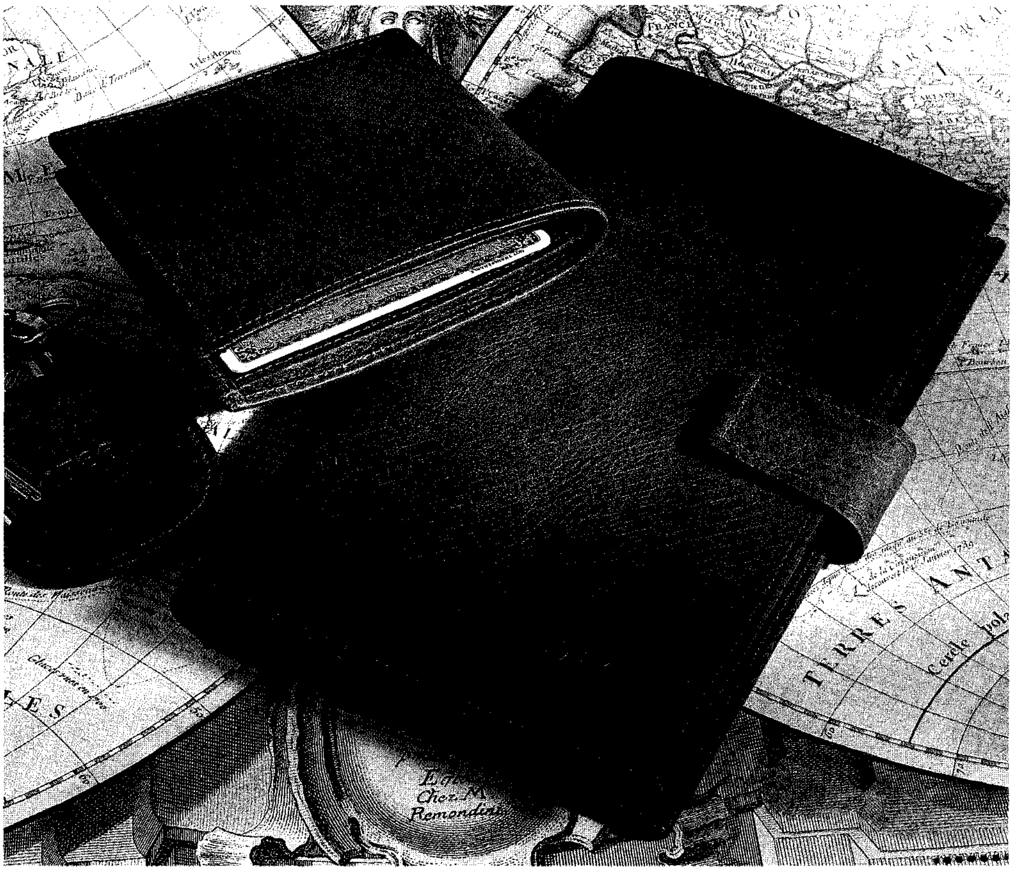
Seams Like Old Times

Just last spring, Jennifer Grambs was into little black dresses. But this fall, Grambs has gone from the sedate to the outrageous. Her latest infatuation is with sixties and seventies men's suits—for women. With their vivid colors and splashy patterns, these clothes would have looked right at home in *Yellow Submarine.* Indeed, it's hard to believe they were actually worn by *men,* yet they were made by the top men's-wear designers of the day. Grambs puts them together with eye-catching shirts and amusing ties—mostly Turnbull & Asser's from the same period—to re-create the once-again-popular Carnaby Street look. And to ensure perfect fit, Grambs has a local tailor on call who can alter any suit. (Suits $150 to $325, ties $25 to $45.)

THE JENNIFER GRAMBS COLLECTION/*306 East 55th Street/751-0122*

Photographs: left, Michael P. McLaughlin; right, Paul Manangan.

Buried Leather



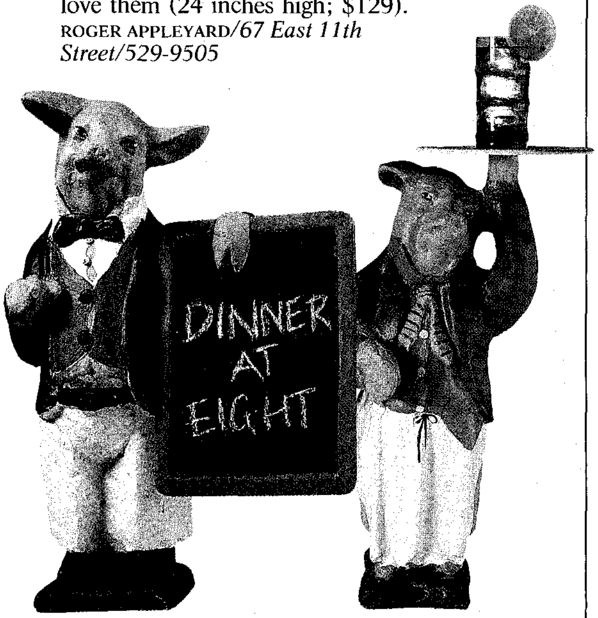
Key fobs, coin purses, wallets, and such can be downright boring, but not the ones in Cole-Haan's new collection. They're handsome *and* historically important. When the Danish ship *Metta Catharina* sank in 1786, it contained bolts of prized Russian leather. The cargo was recovered in 1973; amazingly, the leather was perfectly preserved, thanks to layers of silt. Cole-Haan was granted the rights to market this extraordinary stuff and has come up with some simple yet elegant pieces. Each is stamped with the year 1786, and comes with a certificate of authenticity. What better gift for a history buff? (From $78 to $448.)
COLE-HAAN/*667 Madison Avenue, at 61st Street/421-8440, and 620 Fifth Avenue, at 50th Street/765-9747*

Tole-Oriented

Laurie Sagalyn, a former fashion photographer, needed things to practice on for her *faux*-painting classes at the Isabel O'Neil Studio. She tracked down a tinsmith and had him craft some desired shapes. Soon she was launched on a new career. Sagalyn haunts flea markets and book fairs in search of old drawings—they're her inspiration—and creates tole beauties that are her own interpretations of seventeenth-century Venetian, neoclassic, French floral, and Victorian designs. (From $40 for a lampshade to $80 for a cachepot to $175 for a wastebasket to $250 for an umbrella stand.)
LONDON SAGALYN, LTD./*By appointment/242-0557*

Perky Pig

This little piggy doesn't have to go to market. He can stay at home to display messages or the dinner menu instead. He's just one of the Golden Oldies family of comical fiberglass pigs. In addition to the chalkboard chef, there are waiters and waitresses holding trays—great telephone tables—and they're all so goofy, you don't have to be a cook to love them (24 inches high; $129).
ROGER APPLEYARD/*67 East 11th Street/529-9505*



Photographs: top, Les Jörgensen; bottom left, Monica Stevenson; bottom right, Joseph Clementi.

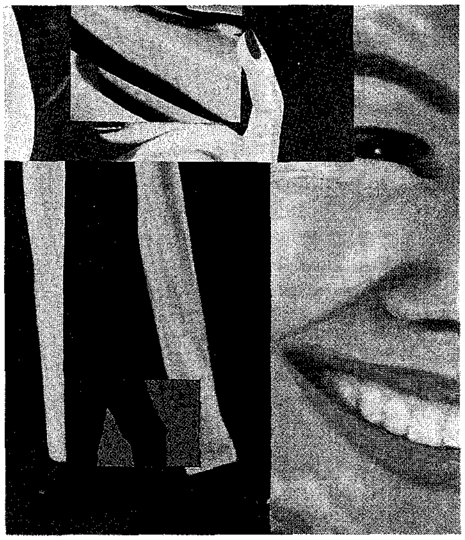
Best Bids/Andrew Decker

GETTING THE BIG PICTURE

"...Thanks to the popularity of the Matisse retrospective, some strong works by the artist are included in this month's sales..."

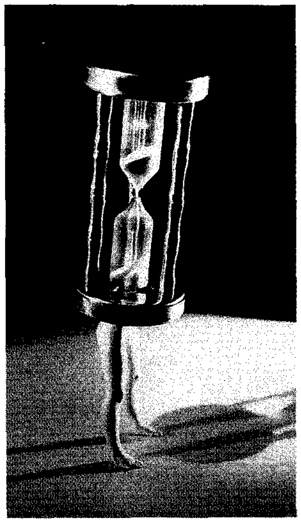
THIS FALL, SOME MAJOR CONTEMPORARY-art collectors are shifting the focus of their collections. Chicagoan Lewis Manilow will be offering Neo-Expressionist works at Sotheby's on November 17, as will New Yorker Raymond Learsy. Both men have started collecting in different areas—Manilow is going after Impressionism, and Learsy has become interested in drawings.

And in an unusual arrangement, S. I. Newhouse Jr. has consigned some paintings to Sotheby's private sale, not auction: Under this sort of situation, Sotheby's offers the works quietly to known collectors, much as a dealer would. The walls of Newhouse's apartment are still covered with paintings, but works by Jasper Johns and Willem de Kooning have been replaced by those of relatively younger artists like Elizabeth Murray and Ross Bleckner.



Rosenquist at Sotheby's.

Why the shifts? One contemporary-art dealer says the market for work that became hot during the eighties is on a long, slow slide. Collectors, he speculates, want to get out before the market levels off. Other sources point out that each of the collectors mentioned above has moved into a new home and wants to change his art holdings as well. Still, not everyone is abandoning contemporary works. Retired New York financier Robert Mnuchin, who now owns the Mayflower Inn in Connecticut, is opening a contemporary gallery with California dealer James Corcoran. It will concentrate on works from the fifties, sixties, and seventies.



Laurie Simmons at Christie's.

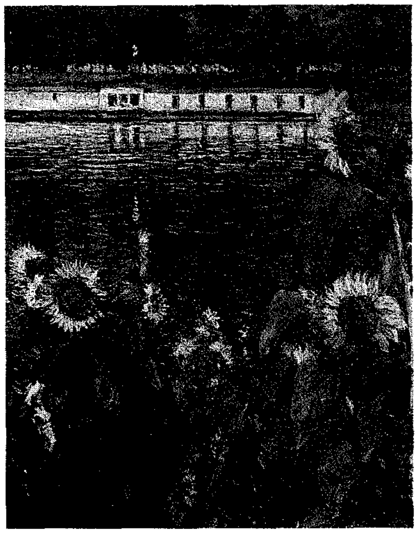
If Mnuchin is looking for gallery inventory, his timing is impeccable. In November, Sotheby's and Christie's have some exceptional works. At Sotheby's on November 17, there's James Rosenquist's *Look Alive (Blue Feet, Look Alive)*, a great early canvas of collagelike images (lot 24). Still, the estimate of $500,000 to $700,000 could prove too steep. The house also has Roy Lichtenstein's *Girl With Piano* (lot 23, $3 million to $3.5 million), a sixties cartoon painting ("Although he holds his brush and palette in his hands, I know his heart is always with me," the blonde in the painting says).

On November 18, Christie's has Robert Rauschenberg's *Studio Painting* (lot 56, over $3 million), a terrific combine diptych. And Andy Warhol's powerful *Race Riot,* which brought $1.76 million in 1989, is now back on the market (lot 48, $600,000 to $800,000). In its November 19 auction, Christie's is offering works of less established artists like Laurie Simmons, whose *Walking Hourglass* (lot 154, $8,000 to $12,000) is a very challenging work.

Thanks to the popularity of the Matisse retrospective at the Museum of Modern Art, strong works by the artist are included in this month's Impressionist and modern auctions. On November 11, Christie's is selling *Harmony in Yellow* (lot 63A, $5 million to $7 million), a beautiful 1928 still life from Nice. Also on the block are works by Degas, including *Toilette Matinale* (lot 34, $2.5 million to $3.5 million) at Christie's. The painting represents an unusual move for the artist, since Degas's subject is neither a bather nor a ballerina. This time, it's a young woman braiding her hair.

On November 10, Sotheby's is offering Renoir's *Le Jeune Garçon au Chat* (lot 6, $800,000 to $1 million). The picture, an important work that was done before the artist became completely immersed in Impressionism, shows the backside of a naked boy who is holding a cat and leaning on a table. (If it were a portrait of a young girl, the estimate would probably double.) In this masterfully painted work, the dark background contrasts sharply with the boy's skin, and Renoir skillfully handles the drapery of the table covering. Among the very good works offered by second-tier artists is Gustave Caillebotte's *Soleils au Bord de la Seine* (lot 17, $700,000 to $900,000).

The print auctions at Sotheby's, on November 5 and 6, and Christie's, on November 9, look as if they're going to be exceptional—again, both have terrific works by Matisse. At Christie's, the 1925 lithograph *Grande Odalisque à la Culotte Bayadère* (lot 114, $100,000 to $140,000) shows a languid odalisque looking directly at the viewer. The textures—whether flesh or the fabric of a chair—are very nicely treated. It's a fully



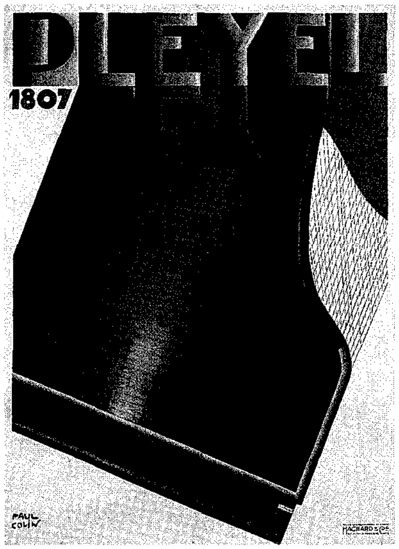
Caillebotte at Sotheby's.

Photographs: top, courtesy of Christie's; bottom, © Sotheby's (2).

finished work and a genuine masterpiece, but it is slightly damaged: A small tear has been nicely repaired. Christie's is taking the flaw into account (a version of the print in better condition brought $187,000 in 1988, just before the market peaked). Also at Christie's is *La Danse,* a 1935–1936 color etching and aquatint by Matisse, which is related to one of his works in the Barnes Collection (lot 110, $60,000 to $80,000).

At Sotheby's, there's Matisse's *Le Persane,* from 1929 (lot 245, $70,000 to $80,000), which is, again, a very finished work. It has a somewhat patterned background and an exotic model. Another version sold for $154,000, at the top of the print market.

After all this, if you're still in the mood for prints, there are more wonders at the second annual International Fine Print Dealers Association's Print Fair at the Seventh Regiment Armory (from November 6 through 8). The show brings together dealers from across America and Europe.



From Poster Auctions International.

This fall's Poster Auctions International sale (in the Ballroom of the Armenian Diocese, at Second Avenue and 34th Street, on November 8) contains quite a few. A group of 30 signed Milton Glaser works (lot 279, estimated, perhaps optimistically, at $5,000 to $6,000) spans the seventies and eighties. At their best, the works brilliantly use flat, bold colors and dramatic graphics. Among the more classic pieces from the sale is an Art Deco poster by Paul Colin for Pleyel pianos (lot 236, $12,000 to $15,000).

Early colonial Latin American art, which is based on European painting, tends toward the provincial. And while it's often a bit crude, marvelous images sometimes creep in. One good example, in Christie's November 25 Latin American–art sale, is *The Holy Family With St. John the Baptist,* from the studio of Diego Quispe Tito, circa 1675 (lot 70, $12,000 to $15,000). The figures are stiffer than they might appear in European works depicting the same scene, but the Old World settings are here replaced by lush and fantastical flora and a brilliantly colored parrot. Among the contemporary works at the same sale is *Three Nights,* a dark, surrealist painting by Guillermo Kuitca (lot 98, $20,000 to $25,000). The imagery is suitably enigmatic: the top of a red umbrella floating in the air, a man about to enter a rather strange, uncovered passageway.

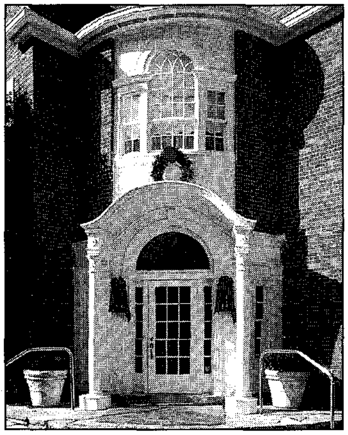
Sotheby's auction of Latin American works is on November 23 and 24 and also contains strong colonial works, including a lovely Juan de Miranda *Virgin of Guadalupe* (lot 27, $50,000 to $70,000), a large portrait of the patron saint of Mexico adorned with floral decorations. José Cúneo's 1931 *Luna Menguante* (lot 40, $40,000 to $50,000) is characteristic of the artist and features a distorted, Thomas Hart Benton–esque rural night scene of a house under a quarter-moon. Among the drawings at Sotheby's is José Clemente Orozco's *Prometheus* (lot 50, $40,000 to $50,000), which suggests—via a swirl of gnarled lines—the Titan's eternal torment.

Mythic struggles also figure prominently in many of the pre-Columbian works at Sotheby's November 23 auction. Two of the Mayan vases in the sale (lots 159 and 160, $5,000 to $7,000 and $4,000 to $6,000, respectively) are classic pieces that have been decorated with figures preparing for battle while descending into a watery underworld.

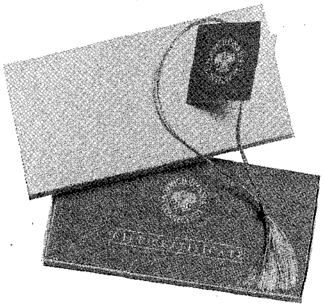
For the moment, Ecuadorean pieces don't have the following, or the prices, of other pre-Columbian works. For example, a small, two-story Manabi house (lot 37, $2,000 to $2,500) is modestly estimated even though it's a 1,500-year-old artifact of how people lived then. The details are extremely nice: a female figure, holding fruit in her palms, sits before the pillared entrance, flanked by birds.

Some of the most unusual sales of the season are being held at the Waldorf-Astoria from November 3 through 5. That's when ancient Asian, Middle Eastern, and European gold and silver objects will be auctioned off over three consecutive evenings.

Organized by the Taisei Gallery of Singapore, the sale contains some rather tricky property: The gold items, for example, cannot always be dated scientifically, so attributions are made on the bases of style and technique. Even so, much of the jewelry is beautiful and reasonably priced. From the Asian section (November 3 and 4) is a finely braided gold chain from Java (lot 323, $2,600). A stronger design is an Indonesian gold brooch (lot 575, $500) in the shape of a butterfly, with lovely filigree. ■



Spend your holidays at one of America's most acclaimed small spas. "Extended Pleasure Holidays" savings make it even more inviting.



And, a gift certificate makes a present guaranteed to please.

Isn't it time?

NORWICH INN & SPA · CONNECTICUT ·

THE NORWICH INN & SPA
1-800-ASK-4-SPA
Call about Group Rates.

Photograph courtesy of Poster Auctions International.

The Insatiable Critic/Gael Greene

SMALL TALK

> ". . .Lipstick Cafe's apple doughnuts are luscious and, as a friend observes, 'Last time I had brioche this good, I was in Mougins'. . ."

LIPSTICK CAFE: *Jean-Georges Vongerichten's food in a witty setting.*

IF YOU'RE TOO CYNICAL TO TRUST THE KINDness of strangers, come revel in the kindness of friends. Inspired by the fissures in our fiduciary ozone layer, veteran restaurateurs are exploring virtual reality—cafés and canteens to soothe our cash-flow woes. Vico Express for the Vico groupies. Trio's Forbidden Bar & Grill for fans of Chin Chin. The café at Arizona 206 and Shun Lee (West) showed them how.

Perhaps Jean-Georges Vongerichten wasn't feeling strictly philanthropic when he found himself launching the **Lipstick Cafe.** It was a hand-kiss to the building, a clause in the contract to get the footage for Vong, his upcoming Vongerichtenized Thai restaurant. But what a joy for us! I feel as if I'm parked at the Café de Flore eyeing the parade on the boulevard St. Germain—except it's Third, and acres of glass shield me from fumes, soot, and weather.

The team from Haverson-Rockwell, busy gold-leafing the walls of Vong, stopped long enough to unfurl a few umbrellas, dress the counter in a harlequin of arugula-oil green, beet-oil red, and saffron yellow, and harness the Orsonwellesian marble columns with supports for an espresso perch (handy for rushed lunchers). Wit is in the details—catch the silver asparagus and broccoli finials. At first, the building's mythic architect was not pleased. "You're putting my columns in bondage," Philip Johnson complained. So David Rockwell is happy now to see Johnson lunching in his ravished lobby.

Amazing that only two tables are occupied at 8:15 A.M.—amazing because the apple-filled doughnuts are luscious and, as a fussy gourmand friend observes, "Last time I had brioche this good, I was in Mougins." As for the prices (45 cents for fruit, 95 for the doughnut, $1.35 for pain au chocolat, $1.25 for espresso), "It's cheaper than the cart outside my office door." Try death by brioche, with almond frangipane, or a ham-and-cheese biscuit.

By one, there's usually a queue beside the planters filled with an autumn cornucopia, locals plus a scattering of chiclettes, even refugees from Le Cirque rediscovering an almost extinct childhood treat—the egg-salad sandwich, now grown up with asparagus and homemade ketchup. Today, we are four women who almost never lunch, and certainly never eat (except for the intrepid Insatiable, of course), but each time one of us picks up the roast-chicken club with black-pepper mayonnaise on country bread thinking to take just one bite, she's compelled to take a second. And then another.

In October, Jean-Georges tried to change the menu, but his flock screamed. So now the original menu is back, with just a few seasonal tics. Everyone's favorite is seven-grain salad and spiced shrimp with coriander, lime, and hot pepper (salads and sandwiches, $5 and up). Start with champagne, carrot juice, beet-and-ginger, or the pineapple-ginger-and-lemongrass cocktail, which sounds ghastly and is really good. Try salad niçoise with grilled tuna, arugula-stuffed red pepper with goat-cheese truffles, and the daily galette. Sandwich plates include Terra Chips and plucky little greens, most recently in a too salty vinaigrette. Linger over bitter-chocolate tart or pineapple soup with coconut sorbet. But if there's cobbler . . . that's a must.

Lipstick Cafe, 885 Third Avenue, near 53rd Street (486-8664). Open Monday through Friday 7:30 a.m. to 4 p.m. (table service 11:30 a.m. to 2:30 p.m.). A.E., D.C., M.C., V.

THE AUTUMN COLD SNAP IS A SHRINK-WRAP, compressing brand-new **Au Cafe** into a glass girdle. You can catch the street action but are no longer a star in it, as on days that favor alfresco loitering. Still, this is a crossroads for the hungry—skyscraper toilers, tourists, show folks, and fans.

Andrew Silverman (the creative flash behind Prix Fixe and Steak Frites) had New Orleans on his mind when he and his partners launched Au Cafe. That's why he has beignets plumping provocatively to order every morning. I've never been to New Orleans. I was saving it for my next honeymoon. But I can't believe a proper beignet is quite so rawish inside. That's no big crisis. Have "Just Pikt" OJ and coffee cake instead, or a pecan sticky bun and Irish oatmeal. Even two eggs with bacon, ham, or country sausage, or French-toast soufflé, won't cost more than $5.75—less than a croissant and coffee from room service, my penny-pinching friends.

Sun hits the soaring space with its small balcony about noon, cheering the gray, and office workers claim the small pink and white marble tables for salads, sandwiches, or pasta ($5.50 to $9) and desserts ($3.50 and $4). If they had stopped by with us after the theater one night and sampled the perfect Caesar salad with black-olive crostini, they'd be dashed to discover the pallid daytime version with too much lemon. The crab cake is not much better than microwaved frozen, and the frisée salad is a thick sludge of blue cheese. So far, the burger has been very good and, on a second try, not that bad.

Photographs by Ted Hardin.

And our peppy waitress with her cheerleader enthusiasm seems thrilled to offer rosemary mayonnaise when I ask for something beyond ketchup . . . perhaps some salsa. Definitely helps, both her mood and the mayo. The Mediterranean salad plate boasts grilled eggplant and red peppers, artichoke hearts, chickpeas, and haricots verts as well as tomatoes with pizzazz. Saffron tagliatelle with wild mushrooms is pleasant, too. But the house BLT on onion focaccia is sabotaged by the return of the wimpy tomato. And good fries, though pale and wan, are even better with a golden tan. After dark, options expand (roast chicken, steak-frites: entrées $8 to $13.50). Small waitresses are armed with large pepper mills. The house-baked harvest cake, studded with fruit and lightly frosted, is the best of one day's offerings. Pear under a not too sweet crumble is a close second. But apple-sour-cream pie is too sweet, and a tricolor cheesecake is almost chemical. Cherry pie, my childhood weakness so rarely encountered except on *Twin Peaks,* brings back memories of lunch at the dime store.

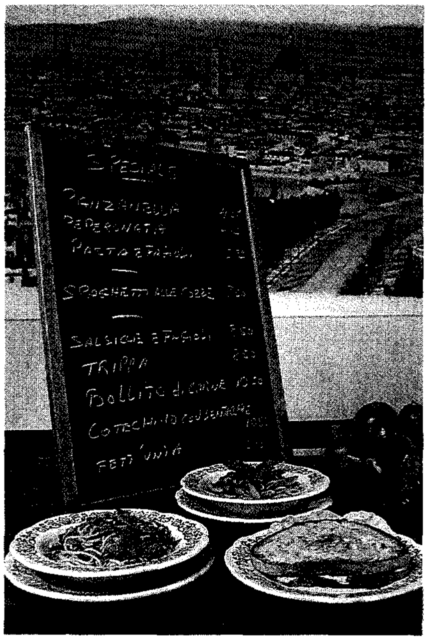
But you can get very serious about coffee here—espresso ten ways, even with steamed milk in a bowl or just a "spot," to make latte macchiato (when you need calcium more than caffeine).

Au Cafe, 1700 Broadway (entrance on Seventh Avenue at 53rd Street), 757-2233. Open daily 7:30 a.m. to 2 a.m. (24 hours starting November 4). A.E.

EONS AGO, BEFORE CHOLESTEROL AND RADICCHIO, there was only one place in town for Florentine food. Da Silvano still draws its loyal crowd, and now nurtures a discount annex, **Bar Pitti** next door.

Partner Giovanni Tognozzi is everywhere in the small, rather spare storefront with its obligatory mottled paint job, bare *faux*-marble tables, and unusual clothlike paper napkins. He totes the blackboard with the weekly specials, and though the French doors are closed now, he'll carry a table outside if the sun is warm enough. A white stretch Cadillac double-parks, delivering a shirtsleeved bruiser and giggling dolls. Everyone seems happy and friendly, chattering in Italian across the aisles.

If everything out of the kitchen were as marvelous as the fettunta—toasted country bread oozing garlicky olive oil—Bar Pitti would soon be jammed to the rafters and worth a detour. Still, given the gentle prices (pastas mostly $7, nothing more than $10.50), it could become a neighborhood hangout long into the night, a place to linger over espresso and torta della nonna—a pleasant, homey custard confection.



BAR PITTI: *Marvelous fettunta, gentle prices.*

Nothing could fill you up faster than the thick pasta e fagioli with a fragrant last-minute splash of peppery oil. One night's special rigatoni with eggplant and melting bits of mozzarella is proudly al dente and delicious. Ditto the same fat noodle "alla Pitti"—with turkey sausage, peas, and creamy tomato sauce. I want my calamari crisp as well as tender, not soggy, and the penne al sugo has no oomph. But one bite of the panino Toscano—roast pork with a hint of rosemary and garlic and a dash of mayo—convinces me that Pitti may thrive. Have it on fettunta, and swoon. Take cash.

Bar Pitti, 268 Sixth Avenue, near Bleecker Street (982-3300). Open Sunday through Thursday noon to 1 a.m., Fridays and Saturdays till 2 a.m. No credit cards.

THE CLAMOR AND POP COOKING OF **Cafe CinemaGraphique** have invaded the townhouse a skip from the Cineplex on West 23rd Street where Eze ezen't anymore. This isn't really junk food. It's no-brain fare—what you like to eat when critical faculties are . . . out to lunch. And some of it is surprisingly good—really delicious quesadillas (chicken, chorizo, or cheese) with spicy salsa and bits of green peeking out, chicken wings in the classic Buffalo style, tender calamari with a zesty sauce, juicy baby-back ribs, moist fried chicken, and very good mashed potatoes, $3.95 to $9.25 per option, with a wine list priced to match. "Eat, Drink and Be Hip" is the motto. If you're already hip, you will forgive the gaucherie. But you won't forgive the lentil burger—no vegetarian patty has to be that dull. A sliver of Kahlua-mousse cheesecake delivered by Bjorn Borg (or is it his cousin tending our table?) will restore your faith in fat. If you can't take *Casablanca* played loud on the VCR competing with rock on the stereo, ask for a seat in the back room.

AU CAFE: *A New Orleans accent and espresso ten ways.*

Cafe CinemaGraphique, 254 West 23rd Street (691-1140). Open Tuesday through Sunday 11:30 a.m. to 11 p.m., Mondays from 5 p.m. M.C., V.

THE SUMPTUARY HAS its devoted fans, but lately some refuse to climb the stairs. They'd rather sip a $2 glass of wine and tuck into juicy roast chicken in mashed-potato Heaven, downstairs in the romantic funk of **Cafe 400.** (With salad, just $5.95.)

"You're dressed for upstairs," the waiter greets us, indicating the stairway to the mother ship. But tonight, we're scouting what the menu touts as "New York's Best Food at the Best Price" in the red-painted inner sanctum, a storeroom of antiques and artifacts with witty photos and incongruous industrial light fixtures.

Black-bean soup needn't be any better than this bowl at $4. Pita pizza is no stand-in for the real thing, but given a choice of toppings—onions, red peppers, or mushrooms—and having asked for the works, we get a lot of food for a mere $3. Warming up, the waiter plays co-conspirator. "This is definitely the place to have chicken," he says, offering mashed potatoes with everything. The charm of chicken breast lost in a muck of cheese and caramelized onions escapes me. The angel's hair with chicken, mushrooms, and peppers is good, but so are the meat loaf and the burger—a bit dry, but we'll fix that with condiments, and make it a bacon cheeseburger next time. For another $2.50, you can have carrot cake or "chocolate dream" with whipped cream.

No one is racing across town or trekking from afar with Cafe 400 as a magnet, but if you're in the neighborhood and your wallet is aching, stop in.

Cafe 400, 400 Third Avenue, near 28th Street (889-6056). Open Monday through Friday noon to 10:30 p.m., Saturdays and Sundays from 4 p.m. A.E., M.C., V. ■

OH NO!
WE'RE BECOMING
OUR PARENTS!

DRAMBUIE [illegible] ALC [illegible] S [illegible]

RELAX & ENJOY. IT HAPPENS TO THE BEST OF US.

Inevitably, no matter how much we struggle, in one way or another, one day we become our parents. Instead of resisting this notion, we invite you to celebrate this rite of passage with

REGISTERED TRADE MARK
DRAMBUIE®
Liqueur

an exquisite liqueur, one that your father knew so well. Drambuie. A blend of the finest aged malt scotch whiskies, heather, honey and delicate herbs creates a unique taste that lingers long after you've finished drinking it. Perhaps your father did know best after all.

YOUR TIME HAS COME.

TO SEND A GIFT OF DRAMBUIE IN THE UNITED STATES, CALL 1-800-238-4373. VOID WHERE PROHIBITED BY LAW.

Movies/David Denby

LAST TANGO IN SAIGON

> "...Even in translation, *The Lover*'s chiseled sentences created a severe mystique. Amazingly, the movie gets a lot of this right..."

THE EROTIC MEMOIR **The Lover,** DERIVED from Marguerite Duras's 1984 international best-seller, is an example of French lyricism at its most stern and controlling. Novelist, screenwriter, and film director, Duras, now almost 80, is the consummate Parisian literary celebrity. As much put-on artist as artist—a master of intimidation—she makes art by aphorism and by fiat. Since her talent is inseparable from the authority of French itself, her words could probably never resonate for us the way they do on the other side of the Atlantic. Yet even in English translation, the book's tiny, chiseled sentences create a severe mystique. Amazingly, Jean-Jacques Annaud's movie version gets a lot of this right. With extraordinary confidence, *The Lover* makes a cult of itself, marshaling its repetitions, its secrets and perversities.

Jeanne Moreau, taking the persona of the elderly Duras, narrates *The Lover* in a voice worn with experience. We know from the beginning, then, that screenwriter Gerard Brach has tried to put Duras in control of the movie's sensibility (though Duras herself had nothing to do with the film). And from the beginning, Annaud, director of *Black and White in Color* and *The Name of the Rose,* works with greater precision and economy than he has in the past—that is, he works in a way analogous to the novel, which uses repeated, spare visual motifs and emotional indirection.

Cinematographer Robert Fraïsse invests the French colonial setting—Vietnam in 1929—with a heartbreaking nostalgic beauty, the kind of aching fondness that powerful countries seem to reserve for the lands they once owned. Wide rivers, sun-drenched nineteenth-century colonial buildings and boulevards, ferocious downpours that cleanse everything away, leaving thick dark leaves.... The British treat parts of Africa and India with the same love; the Americans do it, too, in such movies as John Ford's *They Were Expendable,* which is set in the shimmering, palmy American Philippines at the beginning of World War II. Perhaps you can never stop loving a country in which grown men have brought you drinks.

In such a place, a lovely 15-year-old (Jane March), a girl with a long neck, ripening breasts (there are no other words), and beestung lips, can stand unafraid at the railing of a ferry crossing the muddy Mekong River. No one among the Vietnamese dares interfere with her. The attention comes instead from a Chinese man (Tony Leung) sitting in a large black limousine. Tall and handsome, with a dashing white suit and black hair perfectly combed, Leung, a Chinese movie star, works with great sensitivity and may be as good-looking as the lean, stylized Gary Cooper was in 1929. Nervously, the young man crosses a racial barrier to speak to the girl, who refuses to show any interest. Their early halting conversations are a comedy of awkwardness.

GIRL MEETS BOY: *Jane March and Tony Leung play Duras's lovers.*

The young man is the son of a wealthy Chinese businessman who has settled in Vietnam; the girl is the daughter of an impoverished French schoolmistress who teaches in the country near Saigon. They are both outsiders. She has no money and no future in the country; he is a prisoner of his father's wealth—a male luxury item, unfitted for anything but lovemaking. Despite his career of bachelor libertinage, he's a deeply conventional man who could never marry outside the Chinese community. The girl, however, though young, is afraid of nothing and therefore controls him. "I don't like the Chinese very much," she says haughtily.

In a sort of "Last Tango in Saigon," they meet in his bachelor apartment in Cholon, the Chinese district of the city, making an erotic compact outside time and place, without present or future. The city noises filtered through slatted blinds serve only as accompaniment, like the rocking of waves. The possibilities of kitsch in movie sex scenes are of course enormous, but Annaud has done rather well. The golden silky bodies—what Duras called "sumptuous softness"—cleave together in the half-light, the lovers reaching across the barriers of race and age. At their best, the erotic scenes have the ebb and flow of experience.

The girl uses the affair to get away from her poisonous family, not only her hapless mother but her two brothers—lost fatherless boys, one sadistic and degenerate, the other merely weak. Though poor and unemployed, they exercise their racial privileges, looking down on the Chinese lover, cadging off him shamelessly—there is a good scene of humiliation at a restaurant in which they eat a huge meal at his expense and refuse to speak to him or even look at him. Everyone pretends that he has paid for the sex, including the girl, whose strength—so she tells her-

Photograph by Benoit Barbier.

self—is derived from *not* falling in love.

For a 15-year-old with a grown-up boyfriend, she experiences amazingly little happiness or pain. Halfway through *The Lover,* one realizes with a shock that the movie's subject is not sex or love but pride. The girl's egotism, her will to survive and triumph, is what saves her from serious damage. In her first love affair, she plays at being a whore, telling herself and everyone else that the affair is all about money, and her family, too demoralized to admit that she might be in love, goes along with the pecuniary explanation. The movie might have turned into a devastating satire of French colonial snobbery if the filmmakers weren't so determined to support the myth of Marguerite Duras.

That myth is of a woman harshly but heroically composed, a compound of moral clarity and honesty. A connoisseur of her own reactions, the girl nevertheless fails to realize that she has been in love until after the affair is over and some Chopin played on a ship's piano causes the floodgates of emotion to unlock. So the movie is not about an early fling in which a girl feels too much and gets marked forever; it's about an invulnerable adolescent not feeling anything until it's too late. This is an ironic and faintly comical theme: The willful girl cheats herself out of the voluptuous emotions of her first affair.

But the filmmakers don't play the material for comedy or irony. They allow us to see the girl only as the elderly Duras wants to present herself—as proud, unyielding, and neither innocent nor corrupt. Since Jane March is not a skilled enough actress to make the perverse heroine quite comprehensible, *The Lover* becomes emotionally opaque and rather remote. We are being asked to applaud the building of a monument, the self-creation of Marguerite Duras the indomitable.

In brief: THERE MAY BE AN AUDIENCE SOMEwhere for the glum seriousness of **Waterland,** based on the Graham Swift novel, but I don't know where it is—in the Fens, perhaps, the flat, brownish lowlands in East Anglia that serve as the setting for much of the movie. For the record, the elements of virtue are a British high-school teacher (Jeremy Irons) who has settled in Pittsburgh and who wakes up his callow American students by telling them tales from his troubled boyhood; his crazed, guilty wife (Sinead Cusack), who was once a bold and bighearted girl; his slow-witted brother (David Morrissey), who loves too much to live. The movie is something of a formal triumph: Every despairing, tedious element fits into place. . . . In **Reservoir Dogs**, the characters lying in their own blood curse one another with extravagant virtuosity. Some good bits by Harvey Keitel and Steve Buscemi, but the movie is strictly for lovers of extreme, self-conscious art-pulp. ▬

Rhinoplasty.
Featuring a better look.

The nose is the most prominent feature of our face, but for many people it is also the least favorite.

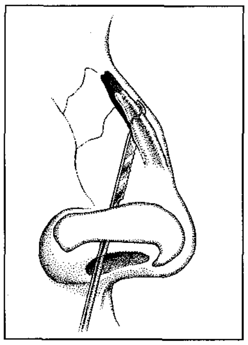
Whether your nose is long, the bridge or tip is too wide or drooping, or if you are just dissatisfied with the appearance of your nose, it is all easily corrected with cosmetic surgery.

Rhinoplasty is usually an outpatient procedure requiring only local anesthesia with mild sedation. A plaster splint is used to maintain the new shape. It is removed within five days. In fact, you will be able to return to work in about one week. Medical insurance may be applicable.

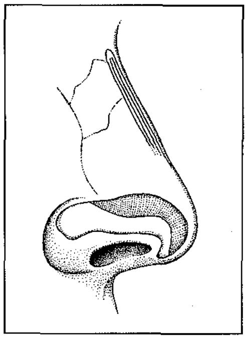
If you have been considering cosmetic surgery, and would like more information, call me at (212) 832-0770 to schedule an appointment for a complimentary consultation.

James J. Reardon MD
737 Park Avenue
New York, NY 10021

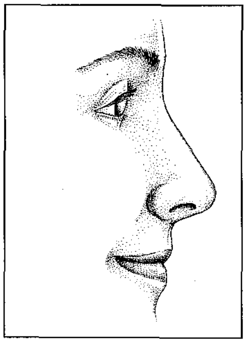
James J. Reardon M.D.



A large nose can be reshaped. The hump can be removed by means of an instrument inserted through the nostril. The excess bone is removed leaving a more attractive profile.

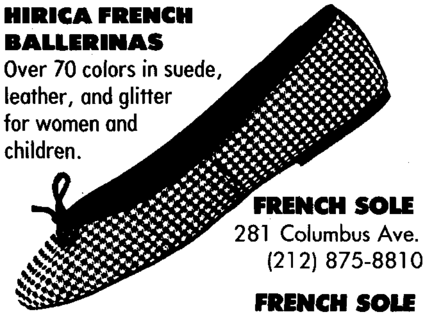


A broad or long nasal tip is narrowed and shortened by sculpting the cartilage around the tip of the nose. Shown here by the shaded area. No external incision is needed.



The result is a more pleasant facial appearance. The nose is more attractive and has a natural look in proportion to the face.

HIRICA FRENCH BALLERINAS
Over 70 colors in suede, leather, and glitter for women and children.



FRENCH SOLE
281 Columbus Ave.
(212) 875-8810

FRENCH SOLE
985 Lexington Ave.
(212) 737-2859

mail orders accepted
free catalog on request.

SOUTHERN EXPOSURE
Lonely, Single, Divorced
Relationship Problems
COME RELAX REFRESH
MEET PEOPLE AND LEARN
Combination: Seminar/Retreat
Weeklong Symposium
on Love and Relationships
with Special Activities
in Romantic Alabama
For info. call: (201) 587-8433

Television/John Leonard

LESS THAN FRANK

". . .The music in *Sinatra* is sweet indeed, but the story's emphasis is odd; the BBC has somehow flattened *The Common Pursuit*. . ."

THAT PACK: *Sammy (David Raynr), Dino (Danny Gans), and Frank (Philip Casnoff).*

ALL YOU REALLY NEED TO KNOW ABOUT **Sinatra** (Sunday, November 8, 8 to 11 P.M.; Tuesday, November 10, 9 to 11 P.M.; CBS) is that he does most of his own singing, even if, through the modern miracle of lip-synching, every song comes out of the mouth of lean-and-hungry Philip Casnoff. Thus, as easy on the ear as biorhythms and maple syrup: "Without a Song," "I'll Be Seeing You," "You Go to My Head," "That Old Black Magic," "All the Way," "They Can't Take That Away From Me," "That's Life," and "My Way," not to mention the immortal "Hucklebuck."

Otherwise, from an executive producer who happens also to be Frank's own daughter Tina, we shouldn't expect *The Picture of Dorian Gray,* or even *Pal Joey,* much less Kitty Kelley. The Sinatra we meet in this five-hour mini-series is as upwardly mobile as Stendhal's Julien Sorel. Instead of the army, the church, organized labor, or organized crime, show biz was his agency of levitation from the mean streets of Hoboken, the single child of his father, Marty (Joe Santos), a fireman, and his mother, Dolly (Olympia Dukakis), a saloonkeeper and an abortionist.

If poor Nancy (Gina Gershon) was the girl next door and mother of his children, then Ava Gardner (Marcia Gay Harden, the best onscreen chewer of gum since Lauren Bacall) was Lilith and Kali, vampire and succubus. From what we see here, Frank can't be said to have been truly interested in Kim Novak or Juliet Prowse or even Rosemary's Baby. (As Mia Farrow, Nina Siemaszko will remind you of Grant Wood.) Sam Giancana (Rod Steiger) is another story. It's not that William Mastrosimone's teleplay for *Sinatra* neglects his wiseguy ties—besides Giancana, we also meet, in Havana, Lucky Luciano—but the emphasis is odd.

For instance, we hear a lot about a deal Frank makes with Jack Kennedy's father, Joe (Robin Gammell). Jack (James F. Kelly) is in trouble, in the 1960 West Virginia primary, with all those Protestants. Joe asks Frank to ask his Chicago buddy Sam to use his clout with the mob-connected unions to swing this election. Sam delivers. But then, Jack's ingrate Attorney General brother Bobby (Todd Waring) puts the screws on the Mafia anyway. Rod Steiger, as you might imagine, is mightily offended. This was news to me, although I'll believe anything, but it conveniently omits any mention of Frank and Sam and Jack and Judith Campbell Exner and Fidel Castro and Marilyn Monroe. I'd hate to think I have to rely more on Norman Mailer's *Harlot's Ghost* than on network television for the skinny on the sexual politics of assassination. Nor can I figure out why, if we must have Dean Martin (Danny Gans) and Sammy Davis Jr. (David Raynr), we don't get Shirley MacLaine, who also ran with the Rat Pack; why, if there is so much Tommy Dorsey (Bob Gunton), there isn't any Nelson Riddle; why *From Here to Eternity* and *The Manchurian Candidate* are mentioned but not *The Man With the Golden Arm, High Society,* or *Some Came Running;* and why the mini-series stops in 1974, unless it's from a filial reticence to confront the luridities of Kitty Kelley's account of Nancy Reagan's White House afternoons.

But all you probably care about is the music, and it's sweet indeed. I wish I could love it as much as I used to, before I knew too much, sort of like Ezra Pound's *Pisan Cantos.* While Frank is watching JFK's funeral on black-and-white TV, what we hear on *Sinatra*'s soundtrack is his rendition of "One for My Baby." This strikes me as more than supererogatory; it's sort of *stuck-up.* But throughout the mini-series, popular music is Frank's substitute for introspection: instead of emotional textures or contours, *Your Hit Parade.* When you sound yourself on the depth of your feelings and all you hear down there is ballads, you tend to be a moral idiot.

WHAT DISTINGUISHES **Willing to Kill: The Texas Cheerleader Story** (Sunday, November 8; 9 to 11 P.M.; ABC) from the usual run-of-the-network mill of murderous-mother docudramas, besides astonishing performances from Lesley Ann Warren and Tess Harper, is that it gives us something else to think about besides psychopathology. Not that the screenplay, by Alan Hines, does that thinking for us. It seems generally content to deplore Warren's excessive behavior, as Wanda Holloway, in contracting a hit on Harper, as Verna Heath, so that Verna's daughter Amber (Lauren Woodland) will be handicapped in her competition with Wanda's daughter Shanna (Olivia Burnette) for a spot on the high-school cheerleading squad. It suggests that Wanda was just a

Photograph by Bob Greene/CBS.

sort of stage mom wrapped too tight. Maybe. But I'm reminded of what Texas columnist Molly Ivins had to say about high-school football and those who cheer it:

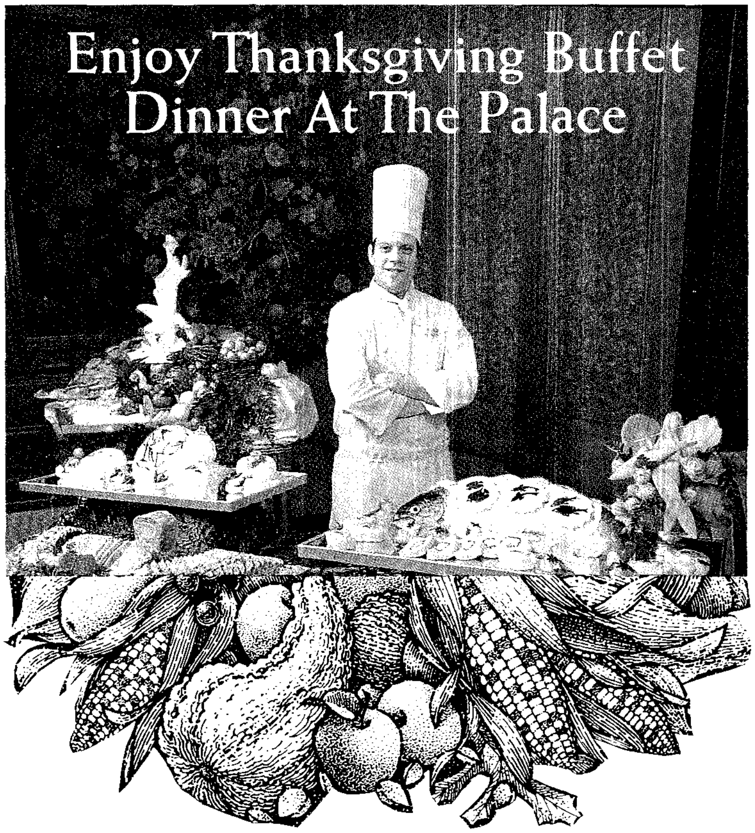
One of the more brain-spraining aspects of Texas culture is Baptist sex. As we all know, Baptists . . . are agin sin, which they define as drinkin', dancin', and carryin' on. Carryin' on is the worst. That Baptists see nothing wrong with the Dallas Cowboy Cheerleaders, who are indisputably open-air coochie girls, is one of those anomalies we all live with here. Because football requires the suspension of rational thought, just as theater requires the suspension of disbelief, we see nothing odd in such phenomena as the Kilgore Rangerettes, the Apache Belles, and other noted practitioners of the close-order drill and baton-twirling arts [even though, objectively,] what those girls do is dress up in costumes that would do credit to a striptease artiste and then prance about in front of thousands of people, shaking their bums and jiggling their tits.

If boys are made into men by hitting one another and girls are grown into women by shaking and jiggling, there's something pathological about our culture as well as our mothers.

WITH A STALWART CAST AND THE BEST OF intentions, the BBC has nevertheless somehow flattened **The Common Pursuit** (*Great Performances;* Monday, November 9; 9 to 10:30 P.M.; Channel 13). I saw Simon Gray's remarkable play—about five young men (and one young woman) who start a literary magazine at Cambridge in 1975 and then spend the next decade compromising their highest ambitions and deepest scruples—Off Broadway in 1986, and I sat down to the cassette with a sentence from it still burned on my brain. Humphry, the philosopher of the group, explains to Martin, the rich American who has gone into publishing, why he abandoned his book on Richard Wagner: "I diminish what I most admire."

To any critic, this is a terrifying thought. Although otherwise just fine as Humphry in the *Great Performances* production, Stephen Fry delivers the line as if he'd checked the schedule and missed a train. When Kevin McNally as Stuart learns that his wife, Marigold (Stella Gonet), has been sleeping with his partner, Martin (Andrew McCarthy), he howls, all right, but it's oddly distempered. Only Tim Roth as Nick, a chain-smoking television personality and everybody's worst dream about critics, has the nervous energy to scare us. I hate this sort of Olympian notice, looking down from yesteryear. *The Common Pursuit* is still as intelligent and poignant as a play can get about being young and brilliant together, and about becoming older and disappointed and alone. If you've never seen it, by all means do. If you already have, just modify your expectations. ■

Enjoy Thanksgiving Buffet Dinner At The Palace



Thanksgiving Day
November 26
12 noon - 8 p.m.
in the Trianon Room
$39.50* per person
$19.75* children under 12

Feast on Thanksgiving turkey, duckling, prime rib, baked ham, stuffed sole with lobster mousse, seafood bar, sensational salads and special Thanksgiving desserts.

And Every Sunday...
Discover The Royal Palace Sunday Buffet Brunch
11 a.m. - 3 p.m.
in the Trianon Room
Featuring a Champagne Buffet and Cajun Music
$38* per person
$19* children under 12

Enjoy a seafood bar, smoked salmon, pates, prime rib, twelve hot entrees, New Orleans specialties, luscious desserts, complimentary champagne and live entertainment.

"A CULINARY MASTERPIECE!"

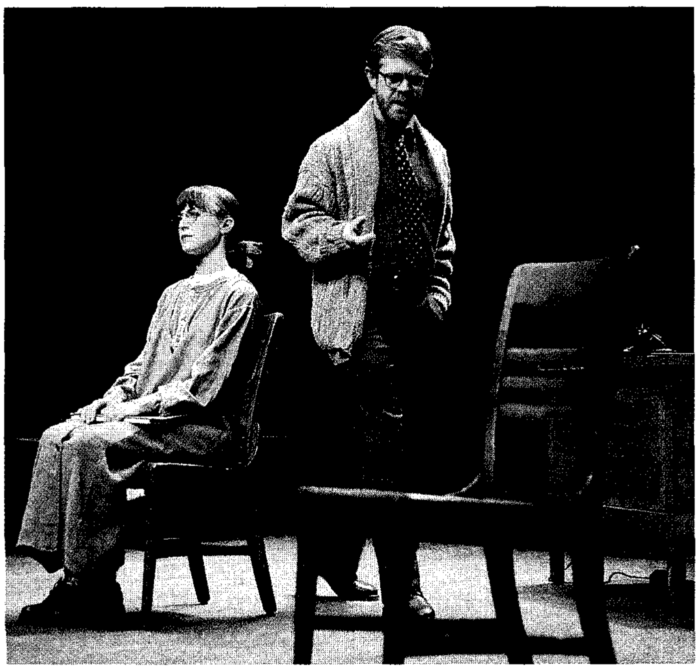
Treat yourself . . . royally!
Please call
(212)888-7000 for reservations.
* Tax and gratuities not included.

The NEW YORK Palace
Madison at 50th Street • New York, NY 10022 • (212) 888-7000
"Formerly The Helmsley Palace"
one of The Leading Hotels of the World®

Theater/John Simon

THIRTEEN WAYS OF LOOKING AT A TURKEY

> ". . .In *Oleanna,* there is no human reality; Mamet has created two wooden dolls and pumped some Martian dialogue into them. . ."



WHY CARE?: *Rebecca Pidgeon and W. H. Macy in* Oleanna.

ALTHOUGH I AM NOT IN THE HABIT OF QUOTING myself, in reviewing David Mamet's **Oleanna** I must repeat something from my *National Review* movie column about Mamet's *Glengarry Glen Ross:* "His view is not darkly tragic, or even darkly comic; his concern is to render everything as glossily black as the best-shined shoes. I remain unimpressed by an author who tries to dazzle me with the sheen of his footwear." And so it is again in *Oleanna.*

To start with the title: I gather that it refers to a song about a nineteenth-century Norwegian American utopian community in the Midwest, on whose site young Mamet once went camping. He loved the word *Oleanna* and vowed to use it someday, somewhere. So, rather campily, he entitled his play, in which a student called Carol accuses a professor called John of sexual harassment, *Oleanna.* He could just as well have called it *Oleomargarine* or *Tasmanian Devil.* And the title is no more arbitrary and unreal than the play.

In Act One, the professor has summoned the failing student to his office. She has trouble with the textbook (which he wrote) and with the entire course. Asked what she didn't understand, Carol, who sounds like a robot with a limited vocabulary, replies: "Any of it. What is everybody talking about? What does it mean?" John offers to assist her with special tutoring; he pities such a Platonic idea of a nincompoop. When he uses the word *indictment,* Carol needs to have it explained to her; but then she herself uses such words as *recant, impinge,* and *hierarchy.*

In truth, the language of the play is totally synthetic. John speaks mostly in pedantic convolutions, Carol in echoing vacuities. There is no drop of human reality anywhere. Deliberate? Maybe, but to what end? To generate sympathy? It doesn't. Antipathy? Why would one want to? For roughly a third of Act One, John is on the phone with his wife or his Realtor or lawyer about a house he is buying; the negotiations have hit a snag. The real-estate maneuvering (a leftover from *Glengarry?*) has almost nothing to do with the matter at hand, but goes on endlessly, right in front of Carol, even though John could hang up and phone back later. In Act Two, when the situation is truly desperate, he is still taking interminable calls in front of Carol. A strange hang-up, this inability to hang up.

In an attempt to make Carol relax, John tells a mildly off-color joke and once, paternally, puts an arm around her shoulder. By Act Two, Carol has alerted the faculty committee that was ready to grant John tenure that she has been sexually harassed. Not only won't he get tenure, he may also be fired. By the end of the play, she is slapping a lawsuit on him for attempted rape. His house will be lost, too; his wife and child will suffer. But the Carol of Act Two, who is backed by and represents an undefined "Group," has become vengefully articulate, indeed glibly eloquent. Was her near-imbecility in Act One—and throughout the course she was flunking—an elaborate act of entrapment? Or is she a genuine idiot savant whom the Group has coached in some fancy lingo? Or is Mamet simply playing fast and loose with authorial responsibility? A characteristic sentence of John's, if diagramed, would look like two Christmas trees engaged in unnatural practices. Carol's blatant dumbness and sudden, frightening fluency are even less persuasive.

I have no idea whether Mamet thought he was making out a balanced case, with each character having genuine claims to credibility, or whether we are to root entirely for John. Certainly Carol's having a snit over his referring to the faculty committee that has a couple of women on it as "good men and true," and her reprimanding him for calling his wife "baby," are not calculated to win friends for her. And her dress and hairdo, making her look like a candidate for an advanced degree in frumpishness, would guarantee even the most purblind professor's picking some other student for the object of his extracurricular lust. And what kind of dramatist wastes one full act—half his play—on tedious, creaky exposition? But why care about any of this? Mamet has created two wooden dolls and pumped some Martian dialogue into them. The topic is relevant; the play is a piece of refuse.

Very remotely, *Oleanna* resembles Ionesco's *The Lesson.* That is an absurdist play, its teacher and pupil behaving and speaking surreally. But because the characters are imbued with wild fantasy, the language sparkles with zany poetry, and a genuine sense of tragicomic despair hovers over the proceedings, Ionesco's play towers over Mamet's, especially as directed by Mamet himself and performed by his wife, Rebecca Pidgeon, and one of his favorite actors, W. H. Macy. Neither actor is a star, the scenery consists of a few sticks of used office furniture, and the theater is Off Broadway; yet it took thirteen producers to mount this play. That in itself should tell you something.

MARC BLITZSTEIN'S MUSICAL **Juno,** BASED on O'Casey's *Juno and the Paycock,* was a Broadway flop in 1959, which only a very naïve person would hold against it. Espe-

Photograph by Brigitte Lacombe.

cially since there are grounds far more immediate for despising it. Blitzstein's reputation, such as it is, has always been a mystery to me. In *The Cradle Will Rock,* an agitprop musical, he managed two or three good tunes and even a lyric or two. Still, it failed—perhaps undeservedly. Everything else of his, however, deserved failure, and got it. The sole exception was the Brecht-Weill masterpiece, *The Threepenny Opera,* which Blitzstein poorly adapted into English and which still earned itself a deserved, and Blitzstein an undeserved, success.

The Broadway *Juno* had going for it the extraordinary artistry of Shirley Booth and Melvyn Douglas in the leads, the stunning choreography of Agnes De Mille, and a lavishly inventive production. At the Vineyard, William Barclay has come up with a modest but serviceable unit set, and Phil Monat's lighting and Gail Brassard's costumes contribute dutifully. Lonny Price has directed with energy and a lot of old but still usable tricks, except for one glaringly false move. And one overreverberant piano must stand in for Hershy Kay's good orchestrations. But none of that is where the main trouble lies.

It was Joseph Stein, the librettist, who had the notion to musicalize O'Casey's classic play, a task that would have required a far better composer and book writer. The result was a—not even first-rate—tinpanalleyfication of a serious drama, rather as if Mitch Leigh were to musicalize *Long Day's Journey Into Night.* (I shudder at the thought that my remark might give him ideas.) Stein's tools here were scissors and paste and a few dubious, overexplicit *coups de théâtre;* the rest of the mischief was Blitzstein's. We get concatenations of notes whose resemblance to a melody is strictly coincidental, and others whose similarity to stacks of insufficiently forgotten earlier show tunes is jarringly obtrusive. As for Blitzstein's lyrics, the only composer who could have possibly wanted them was Marc Blitzstein. And this production compounds its errors by resurrecting previously discarded numbers from the show. They're no worse than the undiscarded ones, but they make the agony longer.

Finally, there are the performers. It falls to them to make sure that such marvelous lines of O'Casey's as have survived both Stein and Blitzstein be put out of their misery. If it were not for Tanny McDonald, who comes on late and all too briefly as a mourning mother, and manages to be both dignified and moving under adversities far more pervasive than those inherent in her role, we'd have here a total sweep for terrible miscasting or terrible performing. Thus Anita Gillette, a charming soubrette, comes to the wrong kind of grief as the tragic heroine; Dick Latessa, a less than succulent second banana, makes mush of her husband, the "Captain"; and Ivar Brogger, physically, temperamentally, and linguistically unsuited to Joxer, tries as sedulously as any camel to pass through a needle's eye. The rest—especially Malcolm Gets, James Clow, Erin O'Brien, and Anne O'Sullivan—would not be a credit to an Alaskan community-college production.

THERE ARE THREE POSSIBLE REASONS FOR catching **An Elegant Evening of Music** at Rainbow & Stars, and all three of them are Ann Blyth. She is as lovely as ever, and wears her years as lightly and near-invisibly as a gauze shawl. She sings with her bubbly, cascading soprano still almost perfectly in place. And she brings back memories of happier moviegoing; time and our hearts stand raptly still. She could wear a prettier gown, however, and be more relaxed; she has, after all, nothing to fear from age, changing tastes, or the reviewers. She is a star as steady and secure in our firmament as Arcturus, Altair, and Ann Blyth.

As for her partner, Bill Hayes, all I can say is that he comes over as a game, hard-working, etiolated former chorus boy. A Blyth spirit he never was. ▬

10 DAY 1993 LEATHER PREVIEW OF THE PREMIER
EUROPEAN & AMERICAN LEATHER MANUFACTURER'S NOW THRU NOV. 15TH!

TRANSATLANTIC LEATHER SHOW

NATUZZI
World Leader in Contemporary Leather Design

EMERSON
US Leader in American Contemporary Leather Design

Pasquale Natuzzi has been designing leather furniture since the age of 16. As an Italian he is dedicated to quality of workmanship and committed to producing affordable furnishings.

Emerson Glenn a pioneer and innovator in the design & production of American contemporary leather furniture. Emerson is responsible for bringing American leather to the forefront of the industry.

This is a one time opportunity to experience all the new styles for 1993 right from the International Furniture Show in North Carolina. These are new designs and leathers at special introductory savings.

Hosted by N.Y.s Premier Designer Showroom

Reception on 5th floor.

8 WEST 30TH ST.
NYC•212-889-6347
FOREMOST FURNITURE
The premier name in quality and value Manhattan

Hours: Mon.,Tues.,Wed., Fri.-9-6
Thurs. until 7, Sat.-9-5 & Sun.-11-5

Art/Kay Larson

WILD CHILD

"...At the Whitney, Basquiat's intensity seems created out of fried nerves as much as willful intention, but it's genuine..."

Jean-Michel Basquiat CAME SELF-PACKAGED and self-delivered by overnight express to the eighties. He was young, black, gifted, and wild. His graffiti appeared on SoHo walls under the SAMO tag at the end of the seventies. His paintings surfaced in the summer of 1980 in the "Times Square Show," for which a former massage parlor was commandeered by artists and turned into an architectural manifesto of street-art funk. Basquiat breathed like a fish underwater in the club scene, swimming with such friends as Andy Warhol and Madonna (who has given money for his retrospective at the Whitney). He died in 1988, of a drug overdose that recalls the exit routes of Charlie Parker and Jimi Hendrix, perhaps deliberately. By then, he had been lionized by the hip underground and savaged by the defenders of Western civilization.

What does all that have to do with his art? Indeed, that's the question. Will Basquiat survive his identification with the eighties? The temptation is to judge the era and the persona. Was he an elegant wild child in unruly dreadlocks and Comme des Garçons rags? A hophead hype spinner? A pet of the downtown art world? Or the Spike Lee of black artists, exporting an authentically jagged urban voice into the drab intellectual suburbs of white America?

These simmering issues of class and consciousness may eventually sort themselves out. For the moment, the Whitney's Basquiat exhibition is a wrenching experience, at times glorious, at times maddening. Basquiat makes no apologies and offers no concessions. He never thinks twice, but he does think hard. He paints like a primitive, but he knows art history. His intensity seems created out of fried nerves as much as willful intention, but it's genuine, and it shames the calibrated "spontaneity" of Julian Schnabel and some of the other white neo-expressionists who could be called Basquiat's peers. And there you have it—race enters the comparison, whether you like it or not.

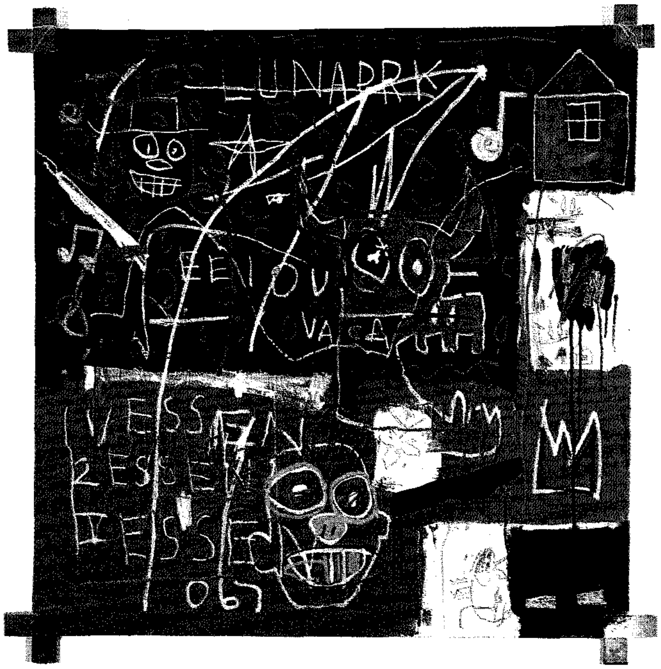
When will a young black artist be allowed to define himself for what he is, not where he fits? That wasn't Basquiat's fate. Like Spike Lee, he made a determined effort to surround himself with black history, including a part that was conceived out of his imagination. He was, in fact, born in Brooklyn to a middle-class family, to a Haitian accountant father and a Puerto Rican mother. He drew from a young age, with his mother's encouragement. That middle-class identity seems important. Basquiat enlisted the myth of the primitive, but he no more belonged there than did Jean Dubuffet, to whom he's often compared. Instead, he turned to an eighties equivalent of Art Brut as a form of adolescent rebellion—a passionate search for origins, for the consciousness of blackness—and as a declaration of independence.

It doesn't help that the Whitney has, deliberately or not, presented his art as timeless and classless. The audience has no sense that he made anything but conventional drawings and paintings. Basquiat has been stripped of his society, the one that valued him and gave him an identity. He is set alongside great white artists in the Whitney's collection, a fact that will cause civilization's defenders to thrash and froth, betraying their fury that a black child might inhabit the same walls as Willem de Kooning or Stuart Davis.

Though Basquiat loses something by the comparison, he also gains. Consider Davis, whose riff on black culture, particularly on jazz, elevated it to "high art" by gutting it of rebellion and anger. Jazz was more than pleasant, syncopated patterns to Basquiat, however; it was an analogue of life. His style is one fierce don't-look-back pulsation of words, diagrams, screeching colors, and over-the-edge bravado, much like that of his hero Charlie Parker, who sent the saxophone soaring and squeaking into galactic arcs of pain and transcendence—the wild man violating and ignoring the demeanor of polite white society. Note the contrast with Davis, who appropriated jazz with compassion that contained unexamined condescension. Is that why his art is "high" and Basquiat's is not?

Or isn't it? Basquiat studied *Gray's Anatomy,* which his mother gave him when he was 7 and hospitalized after an accident. It became the archetype for diagrams, schematics, labels—the annotated universe of signs that rattles through Basquiat's art. He discovered the equivalence of word and sign, including the graffiti mark and the scribble, by doing a close reading of Cy Twombly's "writing" paintings. He was a fan of Franz Kline. He owned a book of Leonardo drawings. The paintings directly cite Da Vinci, Kingfish, missionaries, Dizzy Gillespie, Manet's *Olympia,* African art, Al Jolson, Beethoven, Malcolm X, Sugar Ray Robinson, "obnoxious liberals," and, indirectly, Robert Rauschenberg and Jasper Johns, who prefigure him in some ways, especially in that appetite for shards of the lived world.

These can include a toy elephant labeled NON-TOXIC, or notations about 200 YEN, CHEESE POPCORN, THIAMINE MONONITRATE. *Lnaprk* (spelled, on canvas, LUNAPRK, after the Brooklyn location) is a rat-



GRAFFITI ART: *Jean-Michel Basquiat's* Lnaprk.

Photograph courtesy of the Whitney Museum of American Art.

tling cage of twentieth-century logos. A bull's head echoes Picasso. The top of the painting announces ITALY IN THE 1500's. SWISS and ESSEN battle at lower left. Lost in a hailstorm of words, Basquiat is recognizable as the modern urban mind battered by nonsense (though not entirely nonsense, being rather a subliminal thesaurus of survival codes). He couldn't spell, or he preferred to fake it. Information is delivered at postmodern intensity and with coked-up, postliterate rapidity. His flameout along the way is also familiar—like being lost in Tokyo's indecipherable forest of neon, a burnout of meaningless meaningfulness.

A fuller sense of Basquiat emerges in the catalogue, which has six excellent essays and a good chronology, reflecting the Whitney's successful new policy of inviting outside voices into the discussion. You wish for more of that informative context in the show. As it is, Basquiat's art struggles to find its place; it hasn't settled yet. This show does prove, however, that he was headed somewhere. Many early pictures (circa 1981 or 1982) are crude and streetwise, just a short hop from graffiti. (The "Times Square Show" set no standards for finesse.) His art has better and lesser moments, as most art does; some of the best are present only in the catalogue.

But the truly incendiary seem to cluster in the last year. *Pegasus* manically inventories the cosmos of severed phrases, piling them sky-high to a pitch-black horizon. *Light Blue Movers* is a genre picture in extreme attenuation, a cartoon of dissolution. Nothing done by Keith Haring or Basquiat's other peer-rivals can match this spinout of creativity. And in the last room, we are asked, and willingly agree, to shudder at the foretaste of self-willed apocalypse, in *Riding With Death,* as a thin brown figure mounts a trotting skeleton borrowed from Leonardo. This painting suggests that Basquiat went willingly over the edge, that the edge called him irresistibly. And yet he was only beginning. What kind of end is that? (Madison Avenue at 75th Street; through February 14, 1993.)

A SUBTLE GAME OF IDENTITY IS PLAYED OUT in **Heide Fasnacht's** impressive new sculptures at Germans van Eck. These are cut from gruff materials: black rubber, cotton batting, steel. Abandoning a self-conscious and limiting elegance, Fasnacht has pushed the new work to the edge of dispersal; it almost turns into piles of trash. Close to a point of no return, you see the shapes—the Great Lakes, Ohio, South America, the isthmus of Panama—and what was formless suddenly snaps into form. To stress the nonsensical side of this mental magic act, she dangles stuffed animals from the Great Lakes like charms on a bracelet. No matter how odd the link, it's okay—as long as the mind can label it. (420 West Broadway, near Prince Street; through November 14.) ▬

FIFTH AVENUE SKIN CARE CENTER
PEEL & REJUVENATION

"Beautiful Young People Are Acts of Nature;
Beautiful Mature People Are Works of Art."

IMPROVE YOUR APPEARANCE * GAIN A MORE YOUTHFUL LOOK

Let us help you achieve the firmer, younger, healthier skin you have always wanted. Our treament programs help to correct age changes, wrinkles, sagging skin and blotchy pigmentation.

Individual programs are customized for the patient's needs and we use our own formulated skin care products. Retin-A, Glycolic Acid and skin peels are also incorporated as required as a part of the patient's needs and skin types.

The Center's Medical Director is a Board Certified Dermatologist, Cosmetic Surgeon, and former Medical Director for the OBAGI Skin Care Center of New York. Your private consultation is COMPLIMENTARY within our elegant townhouse, so please call to reserve an appointment with Ms. Regina Skarvelis.

6 East 78th Street
New York, N.Y. 10021
212-628-7335

DINING IN THE MILLENIUM.
NEW YORK'S MOST TIMELESS CUISINE.

TALIESIN
Regional American cuisine.

THE GRILLE
Dining by an open grill in a casual setting.

THE CONNOISSEUR BAR
A bar in the nostalgic sense of the word.

THE HOTEL MILLENIUM
IT'S ABOUT TIME.

THE HOTEL MILLENIUM

55 Church Street
Across from the World Trade Center
For Taliesin res. call (212) 312-2000

L'Ecole
BAR
RESTAURANT

Fine French cuisine served in a stylish SoHo setting. Award-winning wine cellar.

❦ ❦ ❦

F	D	S
21	18	20

"Fun and different, and as ratings show, surprisingly good."
— *1992 Zagat Guide*

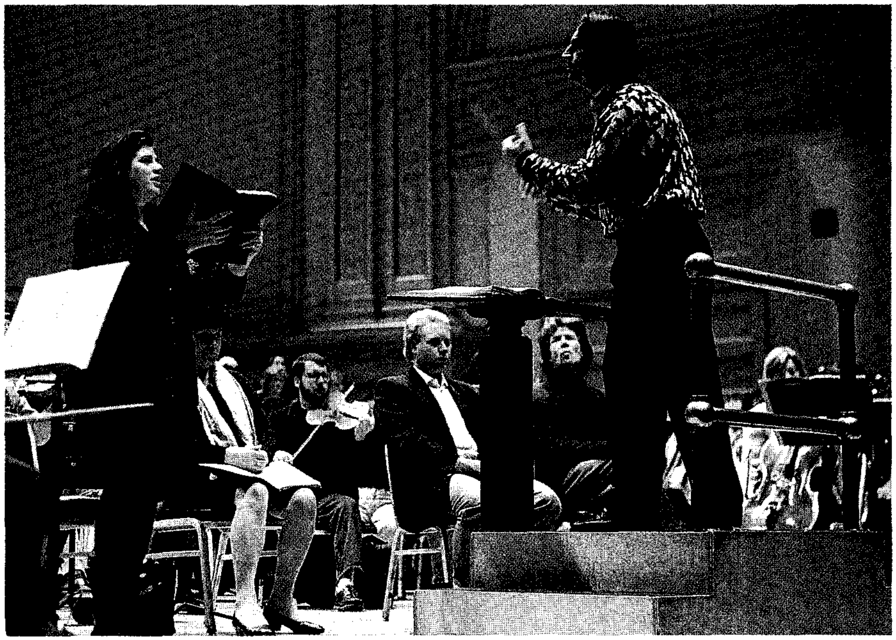
Private parties for 30 - 100

L'Ecole
462 Broadway, New York City
(212) 219-3300

Music/Peter G. Davis

AMEN JOY

"...The La Scala ensemble has a burnished, glowing tone unlike any other I know; Robert Taub makes notes sparkle and sing..."



CHORAL FIXATION: *Maria Dragoni and Riccardo Muti at Carnegie Hall.*

IT WAS TO HAVE BEEN THE OPERATIC EVENT of the year: La Scala's multi-million-dollar American tour with soloists, chorus, and orchestra in three staged operas conducted by the company's music director, Riccardo Muti. Alas. The political and financial wrangling that has enlivened Italy's operatic life for centuries conspired to ruin all that, and the original grandiose scheme was reduced to two performances of the **Verdi Requiem** in Carnegie Hall—a consolation prize, and not a bad one, as it turned out. Perhaps the currently prevailing musical standards at La Scala were even more strikingly showcased without the distractions of an elaborate production or what passes today for a starry international cast.

In any case, if the world's major opera companies still possess any special musical character at all, it is no longer defined by a permanent roster of singers—the same handful of big-name artists performs everywhere—but by the music man in charge. Just as James Levine's tastes and talents dictate the artistic personality of the Metropolitan Opera, so do Muti's describe La Scala. Of course, Muti has the unique advantage of working within a proprietary tradition more than 200 years old; much of the standard Italian repertoire, not to mention the style of performing it, was actually created in his opera house. More than one listener must have heard a few echoes of that glorious past as the chorus and orchestra performed Verdi's great liturgical drama.

The La Scala musicians surely constitute Italy's finest orchestra, and, unless one insists on the ultimate in powerhouse instrumental virtuosity, it ranks among the world's best. The ensemble has a burnished, glowing tone unlike any other I know: precisely centered and firmly focused but warm, flexible, and responsive to intelligent guidance. Muti has polished these features to an extraordinary degree, and the performance I heard (the second) unfolded with a quickening rhythmic pulse, crisply articulated dynamic contrasts, gorgeously blended colors, and elegantly turned lyrical phrases. Not one moment was carelessly considered—even such a simple accompanimental figure as the pleading introduction to the *Lacrymosa* positively throbbed with significant emotional implications. The chorus, trained by Roberto Gabbiani, was the orchestra's vocal mirror image, producing a rich but crystal-clear choral texture alive to every musical nuance.

As part of Muti's La Scala mandate, he is scouting out and nourishing young Italian opera singers, a once flourishing breed now in danger of extinction. It's a noble quest, but if the conductor has discovered any world-quality talents, he did not bring them to Carnegie Hall. A potentially useful dramatic soprano, Maria Dragoni often seized the musical moment and showed welcome flashes of temperament, but her voice was marred by tonal impurities and awkward registral alignments. A more schooled technician, Luciana D'Intino sang the mezzo-soprano part appealingly if without much character. Since the performance commemorated the Columbus quincentenary, the Italians were joined by two well-known Americans, tenor Richard Leech and bass Samuel Ramey—major voices, no doubt, but on this occasion blunt and inexpressive singers.

If nothing but a golden-age solo quartet on the Milanov-Stignani-Bjoerling-Pinza level will do, then the Verdi Requiem might just as well be shelved. That's not necessary as long as the choral and instrumental traditions of La Scala still exist—and if a conductor of Muti's caliber is on hand to shape the materials and remind us of how sublime this music can sound.

IN THE ELEVEN YEARS SINCE HIS NEW YORK recital debut, pianist **Robert Taub** has achieved much: a busy performing career, a productive recording contract with Harmonia Mundi, various important teaching appointments, and critical respect, for his playing as well as for a quiet determination to go his own musical way. Taub's recent recital in Merkin Hall underscored all these good things with a typically serious and satisfying program devoted to four Bs: Beethoven (the *Waldstein* Sonata), Brahms (*Fantasies,* Op. 116), Berg (the Op. 1 Sonata and three early pieces, newly discovered), and Babbitt (*Three Compositions* of 1947–1948 and the world premiere of *Preludes, Interludes, and Postlude*).

Taub's expertise with the emotional, intellectual, and digital challenges of Milton Babbitt's exacting music is by now legendary. The unrepentant mandarin of "uptown serialism" (a meaningless battle-line distinction overdue for retirement) has lately concentrated on writing keyboard works, dedicating many of them to Taub. And no wonder. Having played the rigor-

Photograph by Steve J. Sherman.

MARK'S
RESTAURANT • BAR
Breakfast • Lunch • Dinner
Afternoon Tea • Brunch
"A too-good-to-be-true oasis of civilized dining..."
-Mimi Sheraton's TASTE
** Bryan Miller, N.Y. Times
AT THE MARK HOTEL
MADISON AVENUE AT EAST 77TH STREET,NEW YORK,NY 10021
Reservations (212) 879-1864

LUXE
RESTAURANT LUXE
24 East 21 Street New York NY 10010
PHONE 212 674 7900 FAX 212 505 0857
LUNCH • DINNER
Rick Laakkonen
chef

La Veranda
Theatre Goers Haven
Prix-Fixe Dinner
Elegance at Moderate Prices
FREE PARKING 5 P.M. to 1 A.M.
163 W 47 St. NYC • 212-391-0905

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525

SEVILLA
Luncheon Parties
FINEST SPANISH CUISINE
LUNCH•COCKTAILS•DINNER
famed Paella a la Valenciana
62 CHARLES ST. (W. 4 St.) WA9-3189

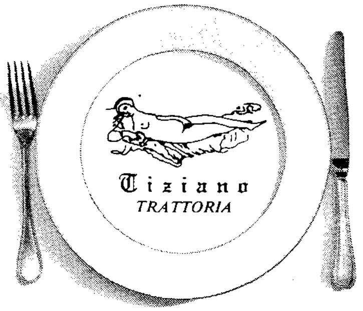
APPLE
RESTAURANT & BAR
17 WAVERLY PLACE, NY
(212) 473-8888
VEGETARIAN AND INTERNATIONAL CUISINE

ously structured *Three Compositions* so often, the pianist has the complex mechanics of this music securely in his fingers, and he does marvelous things with the notes, making them dance, sparkle, and sing. It was a dazzling performance that conditioned the ear for Babbitt's new score, an even more intricate and confident conception in its original design, prismatic tonal coloring, and quicksilver moods.

Like so many musicians who play new music frequently and with pleasure, Taub brings an engagingly fresh touch to old favorites. Brahms's seven vignettes had both substance and fantasy, the Berg sonata was all the more feverishly provocative for being articulated so precisely, and Beethoven's *Waldstein* positively glowed, the music's strength and energy presented in ideal proportion to its grace and poetry. A wonderful pianist.

THE METROPOLITAN OPERA'S REVIVAL OF **Tosca** is a dead thing, bound to disappoint anyone hoping to be thrilled and chilled by great singing actors wringing every drop from Puccini's crafty melodrama. Of course, most seasoned operagoers gave up on that prospect long ago, and they will stay away. The event is really all about Luciano Pavarotti, who makes a personal appearance as Cavaradossi. The great tenor was originally scheduled to sing in the Met's new production of *Lucia di Lammermoor* later this month, but a more important engagement suddenly presented a conflict: opening night at La Scala and Verdi's *Don Carlo,* to be recorded and videotaped by EMI. Hence this *Tosca,* in which Pavarotti graciously consented to appear in order not to let down his fans.

The faithful should count their blessings. There cannot be much time left to savor this vocal phenomenon, although at the age of 57 Pavarotti still sounds amazingly youthful whenever he sings one of his half-dozen money notes in music that lies comfortably for him. The long trip leading up to and away from these golden moments is less interesting. Like so much of the tenor's singing in recent years, his treatment of a complete opera role has become casual, verging on the sloppy. As Cavaradossi, he ambles amiably through, focusing his energies on the few notes he knows will please, and that seems to be enough for the audience. Behaving more like a bossy housekeeper than a jealous diva, Ghena Dimitrova trumpets out Tosca with steely monotony, and Alain Fondary postures absurdly as Scarpia, often singing off pitch. Aficionados of the monstrous Zeffirelli production will be distressed to learn that the spectacularly unnecessary elevator trip in Act III, from the castle ramparts down to a dungeon and back, has been eliminated. ■



AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.
Tiziano
TRATTORIA
For pasta and pizza prepared in one of Chelsea's first woodburning ovens, bring the American Express® Card to Tiziano,
165 Eighth Avenue,
New York, NY
(212) 989-2330.
AMERICAN EXPRESS Cards®
© 1992 American Express Travel Related Services Company, Inc.

WHY HIDE? When you can overcome your phobia about speaking in public
Natalie H. Rogers
24 hour Toll free phone for Free Brochure
1-800 525-3718
(212) 684-1711
Fax: (212) 213-9144
•
MasterCard
Visa • Amex
If you avoid speaking in public because of rapid speech, rapid heartbeat, thought blocking or feelings of dreat., Natalie H. Rogers, M.S.W., licensed State Certified Behavioral Psychotherapist, former actress, director and author of "Talk-Power, How To Speak Without Fear", can teach your brain to function for you. After one intensive training weekend you will be able to stand up and SPEAK WITHOUT FEAR!
INTENSIVE WEEKEND SEMINARS
Next Seminars:
Nov. 21-22—Dec. 12-13—Jan. 30-31
Seminars held at Doral Court Hotel 39th & Lexington Ave.
NATALIE H. ROGERS, M.S.W.
TALK POWER
TRAINING SEMINARS

Books/Rhoda Koenig

HE LOST IT AT THE MOVIES

"...*Showman* contains too much writing, but when biographer David Thomson stays with the facts, they are engaging enough..."

Showman: The Life of David O. Selznick, *by David Thomson. Alfred A. Knopf; 792 pages; $35.*

PRODUCER OF 'GONE WITH THE WIND' DIES, read the 1965 headline on the New York *Times* obituary of David O. Selznick, as he had feared it would more than twenty years before, when he realized he would never match his great success. It's too short an epitaph for David Thomson, who says Selznick "was a character, and he might have been better off in a book. I have done my best to put him there."

Some might say that Thomson has, instead, buried him there, in a tome that might go down better with readers of *Forbes* than with the Book-of-the-Month Club. Obviously, the business of producers is business, but much of *Showman* is devoted to tax statements and title penetration, to box-office gross versus net film rental. The book also contains too much writing: "It is a test of any great producer or artist to suffer failure in the morning and then step into something like perfection after lunch.... Add this: even the lunch is a lie or a convenience of speech. There is no door between the rooms. The producer lives on the open plan, amid tumult, interruption, and a riot of simultaneity."

When Thomson stays with the facts, they are engaging enough. Selznick was set on his show-business career by his father, whose company produced such silents as *One Week of Love* and whom a contemporary described as a bad gambler "because he liked to bluff all the time, in business and at cards, but at least he did it in a big way. And he always laughed when he lost." Selznick inherited his father's ebullience and his propensity to tempt chance at the tables as well as in the theaters: Several years, he lost more than he earned. Often he played very long odds indeed—starting production without a scenario or a complete cast, most famously when he began filming the burning of Atlanta without having a suitable script or a Scarlett O'Hara. Selznick fueled his daring and hyperactivity between 1937 and 1950 by gobbling Benzedrine, a drug whose "use often exaggerates feelings of grandeur and self-importance, things in which David had an unfair start." *Gone With the Wind* was never that much of a gamble, however, based as it was on a juggernaut of a best-seller, and starring the man everyone agreed was born to play Rhett and a luscious minx of a Scarlett, tremulous with frustration. "Once David flew Olivier back from New York for a weekend, and another time the lovers met in Kansas City for Vivien's sexual relief."

IT'S A WRAP: *David O. Selznick with Leigh, Victor Fleming, Lombard, and Gable.*

Selznick had another classy property in his first wife, the long-suffering daughter of Louis B. Mayer. Irene suffered not only David's gambling but his promiscuity: The path around Selznick's office desk was well worn, though Claudette Colbert and Shirley Temple managed to make it out the door before he pushed the button that locked it from the other side of the room. Hildegard Knef, who had been in a Russian prison camp but thought Selznick was more frightening, had the best defense: She threw up.

The grand passion of Selznick's later years was Phylis Walker, whom he took from her husband, Robert, and gave the name Jennifer Jones. After an affair of eight years, with slaps and sarcasm on his side and suicide threats on hers, they were wed. Irene broke the news to her children by saying, "Your father begged me not to divorce him because he would then be obliged to marry her." Selznick dropped fortunes on pictures like *Portrait of Jennie* that were meant to highlight Jones's fragile beauty but were less atmospheric than annoying. In the right part, Jones could be charming, but in his desire to broadcast his partner's sex appeal and his disregard for her acting limits, Selznick managed her career into the ground.

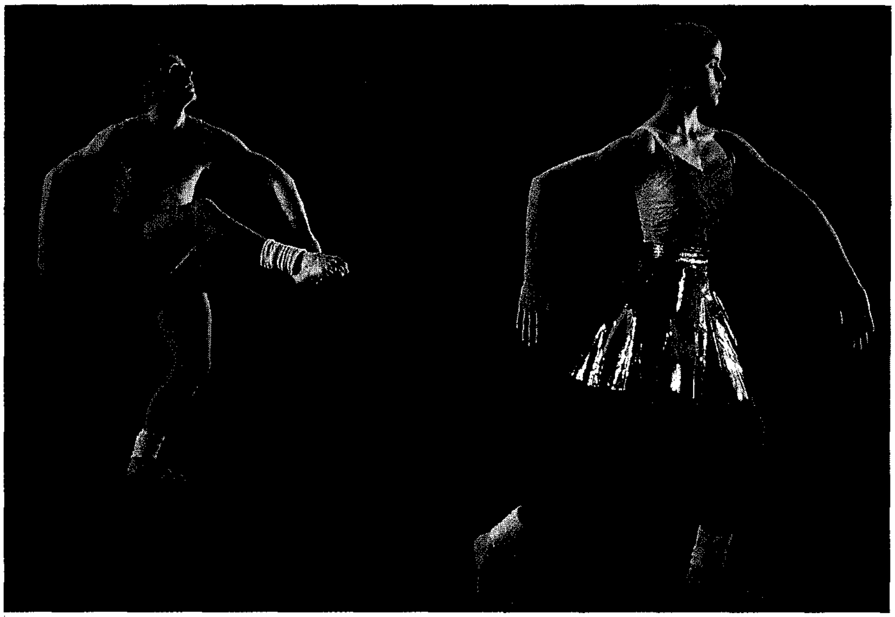
Selznick could produce vast quantities of charm himself—besides *GWTW,* he can be honorably remembered for *David Copperfield,* the original *A Star Is Born, The Third Man,* and *Rebecca.* But, despite Thomson's frequent references to his wit and enthusiasm, Selznick does not take shape as a particularly attractive figure. In a business dispute with Alexander Korda, Selznick hurled at him one of his typically logorrheic memos: "If your unreasonable demand is not acceded to, the other man is unreasonable and mean and ungrateful and petty; if your own breaches are called to your attention, then the person who properly performs his or her function in calling these to your attention is stupid and a liar and a fishwife." As Thomson says, Korda must have laughed to see how well David Selznick had described himself.

Photograph courtesy of Selznick Properties and the David O. Selznick Archive.

Dance/Tobi Tobias

MYSTERY STORIES

“. . .Hakutobo’s Yoko Ashikawa becomes rock, ocean, wind. One Dunn phrase follows another as if to illustrate *non sequitur*. . .”



THE PLOT THINS: *“Jazzy fillips” and Mylar in Douglas Dunn’s* Skid.

THE DARK STAGE AT JAPAN SOCIETY IS BARren except for a rough-textured backdrop that might be made of lava: fiery in one section, ashen elsewhere. The sound is that of water trickling, sparely but inexorably. Eventually, this spatial and temporal wilderness is penetrated, quietly, by a woman. She’s mature, with chalked face, hands, and feet, dressed in a ragged, earth-colored robe, her long hair half unmoored from its once-formal arrangement. Her features are set in a mask of stoic sorrow, as if she stood on the doorstep of death. Drifting sideways or revolving to reveal herself more completely, she displays her hands like pieces of ancient ivory sculpture. She seems to have become an element of nature (tree, rock, ocean, wind) or—more abstract yet—a state of being.

The performer is Yoko Ashikawa, the senior member of the Japanese butoh dance troupe **Hakutobo,** directed by Tomoe Shizune. The troupe descends from one of the founding masters of the genre, Tatsumi Hijikata, with whom Ashikawa worked for nearly two decades. The efforts of this collaboration were directed to the art of transcending the limitations of human anatomy and human perceptions to merge with a wider universe, both seen and invisible.

Now this is, to understate the case, a tricky business and one that is particularly suspect when judged according to Western sensibilities and Western logic. I believe that Yoko Ashikawa is the only one in the present troupe who really convinces us she is achieving it, the only one who creates a full and steady illusion of traveling beyond the customary confines of body and mind, the only one who extends the experience to the viewer with sufficient power for him to participate in it by proxy. Her tools? Experience. Conviction. Physical control: Butoh movement unfurls slowly, slowly. A profound sense of the body’s weight. An equally acute sensitivity in the skin—like that of the blind—to light and air. And that global dramatic ingredient, imagination: It seems entirely likely that Ashikawa has spent hours of her existence meditating on how it feels to be wood, stone, wave, moon, decaying vegetable or animal life, a mountain patiently eroding through the millennia.

The material she appeared in with lesser but gifted colleagues is frustratingly enigmatic, at least for a viewer from a culture foreign to the one from which it springs. The central figure in the work, Akeno Ashikawa—as part of their way of life, the women in this organization have adopted a communal surname—seems to portray a young creature being initiated into life, with Yoko Ashikawa a mothering goddess figure who disappears into the ancestral shadows as a new generation emerges. Two stalwart, iconlike men might be guards or priests; a female corps of four represents the world’s population, its works (primarily agricultural) and its rites. The whole appears to depict an eternal cycle of birth, death, and rebirth.

Imposing a recognizable story structure on the material, however, may merely be a defense against incomprehension, an unsuitable response to butoh that actually impedes your absorption of what the dance is doing. This leads to a question at the heart of the genre: How many elements can you remove from the assets of conventional spectacle and still be theatrically meaningful?

Like the majority of butoh presentations, Hakutobo’s chooses to do without clear narrative or characterization, structural or rhythmic response to its score, contrasts in dynamics, all aspects of physical virtuosity apart from control, all aspects of brilliance such as the defiance of gravity in aerial motion, and sophisticated stage patterning. Just as its makeup nearly obliterates the facial features, the butoh style, as far as is possible, obliterates individual temperament.

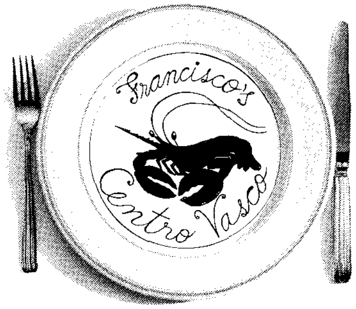
This is giving up a lot and asking an audience to extinguish many of its natural desires. What’s left is an austere beauty of slowly shifting shapes and, if the circumstances are right, a journey into distant psychic realms.

I HAVE NO IDEA WHAT **Douglas Dunn** IS UP to, and it occurs to me that I haven’t for twenty years. This season, at Dance Theater Workshop, he offered a program of three works, two of them brand-new, all failing to make a cogent aesthetic point.

The language of his dances seems arbitrary, the structure mere happenstance. Dunn’s vocabulary has an evident classical base: ballet via Merce Cunningham, with whom Dunn performed and whose mannerisms—forced upon him by physical incapacity—Dunn perversely imitates. The placidity and harmony of classical style is then erratically galvanized by tiny electric shocks and decorated with jazzy fillips, as if to accommodate it to

Photograph by Beatriz Schiller.

AMERICAN EXPRESS PRESENTS
A PERFECT SETTING FOR DINING OUT.



For fresh lobster and
Spanish cuisine, bring the
American Express® Card
to
Francisco's Centro Vasco
161 West 23rd Street,
New York, NY
(212) 741-1408.

AMERICAN EXPRESS Cards®

© 1992 American Express Travel Related Services Company, Inc.

Fashion Worth A Second Look.

Michael's selection of almost new European & American designer clothing is priced so low you'll want to take a second look.

For over 30 years NY women have come to Michael's to buy and sell designer fashion.

Michael's
The Consignment Shop For Women
1041 Madison Avenue
212-737-7273

the carnival of the postmodern era.

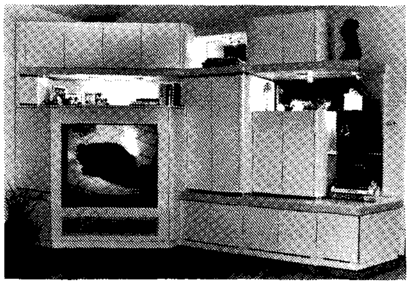
Evidence of architecture and intent is nonexistent: One phrase follows another as if to illustrate the meaning of *non sequitur.* Mood, other than a general eager playfulness, is ignored or unfathomable. In performance, Dunn himself cultivates a poetically whimsical attitude suitable to James Waring's fanciful repertoire. In his own work, it only makes him look like a bemused alien among the forthright, prosaic young. Subject matter? Forget it.

Dunn does have a knack for allying himself with bright associates. The costumes for all three of the works he showed possessed a vitality of their own. For *Skid,* Mimi Gross came up with funky ideas, such as layering transparent Mylar cheerleaders' skirts over sassily colored unitards. Operating in a more elegant vein, Charles Atlas kept the underpinnings placid in tone and floated over them chiffon boleros that ended in rippling trains.

Atlas's designs graced the evening's main event, *Landing,* which was distinguished for the lavish intelligence and wit of its music. Composed by the acclaimed jazz musician Steve Lacy and played live by Lacy (on soprano sax) and his group, the score completely eclipsed the collaborative dancing. It invaded the small space with its rich sound, seized the attention with its celebrations and threats, its subtle questions and observations, its wild meanderings. Pity the poor dance critic sitting there enchanted and distracted, muttering fiercely to herself, "Watch the choreography, damn it; watch the choreography." But there wasn't much to watch. The dancers, like the rats of Hamelin, had succumbed to the music's spell and were following it like helpless shadows.

In brief: NO DANCE FAN WORTHY OF THE name dares miss the sight of Henri Matisse's **Dance II.** This is not the blander, lyric decorative panel that belongs to the Museum of Modern Art, where, as the footsore and image-sated know, Matisse is being shown in unprecedented breadth; it's the fierce cousin that has traveled from St. Petersburg's Hermitage Museum. In this remarkable picture, accepted truths about dancing that always seemed to be so many platitudes suddenly come alive. Here is dance in its primal, Dionysian aspect—the first of the arts. Here—in the charging circle of naked celebrants with linked arms and pounding feet—is rhythm made visible. The dancers' flesh glows terra-cotta against a ground that, even as it recedes, throbs with the saturated colors of nighttime heavens and hills. Their driving moves are outlined with swift, firm strokes, assured and inevitable. It looks as if their choreographer was God. ■

BETA
CUSTOM FURNITURE
Service & Satisfaction
Since 1977



■ Plastic Laminates - all brands
■ Wood Veneers & Hardwoods - including exotics
■ Synthetic Surfaces — Avonite, Corian, etc.
■ Natural Stones - Marble and Granite
■ Polyester Finishes - Lacquer, Pearlizing

ALL PRICES REDUCED 20%
Call For Free Color Brochure
and a listing of all our showrooms

• Bed Rooms
• Wall Units
• Media Units
• Murphy Beds
• Offices
• Kitchens
• And much more

MANHATTAN
1138 Third Avenue
New York, NY 10021
(Between 66th & 67th St.)
212-794-9222
FAX: 212-794-9871

La Rivista
RISTORANTE

The "best new Theater District restaurant in years"
ZAGAT RESTAURANT SURVEYS
1990 New York City

Open Daily
Lunch·Dinner·After Theatre
(212) 245-1707
(Reservations Suggested)
313 WEST 46 STREET N.Y.

SALES & BARGAINS

BY LEONORE FLEISCHER

KELP WANTED

LIA SCHORR'S SKIN-CARE SALON DOES A great job on men as well as women, and now there's a special on treatments. For example, manicure with free paraffin wax, was $15, now $9, series of 6, $50; pedicure, was $30, now $22, series of 6, $120; deep-pore-cleansing facial with free light peel, paraffin mask, and paraffin hand treatment, was $56, now $43, series of 6, $240; seaweed body wrap with scrub, was $85, now $57, series of 6, $342; full-body massage, was $56, now $43, series of 6, $240. A.E., M.C., V., checks accepted; appointment necessary. *Lia Schorr Skin Care, 686 Lexington Ave., near 57th St., fourth floor (486-9670); Mon.–Fri. 9 a.m.–8 p.m. and Sat.–Sun. till 5 p.m.; through 12/31.*

IT WAS THE BEST OF TOMES

ALL PROCEEDS FROM THE AUTUMN JUDSON Book & Record Fair support the Judson Memorial Church's community-service program. On the fair's first day, all hardcover books are $3 each, all paperbacks are a dollar, and all records are $3 per disc. On the second day, all hardcover books are $1.50, paperbacks are 50¢, and records are $1.50 per disc. Cash only; all sales final. *Judson Book & Record Fair, Judson Memorial Church, 55 Washington Sq. So. (477-0351); Fri. 2–8 p.m. and Sat. 10 a.m.–4 p.m.; 11/6–7.*

VEST SIDE STORY

THE LOW PRICES AT THIS WEST SIDE CONsignment shop with fashions for women have been reduced by an additional 15–50 percent. For example, size 8 Anne Klein II jacket in toast, was $155 here, now $116; small black Gucci camera-case bag, was $60 here, now $51; size 8 Anne Klein 2-piece taupe ensemble, angora-and-cashmere coat with matching draped wool-and-cashmere dress, was $500 here, now $425; size 8 Yves Saint Laurent 1-shoulder black-and-metallic-gold 2-piece long dress with sash, was $350 here, now $210; size 10 Norma Kamali leopard-print shirtwaist dress, was $75 here, now $37.50. There's even a handful of new items, such as a size 10 Tahari double-breasted slim wool tweed coat, was $175 here, now $140. Also, new hand-painted and hand-appliquéd vests decorated with neckties, were $75, now $60. M.C., V. accepted; no checks; all sales final. *Debut II, 136 W. 83rd St. (875-8809); Mon.–Wed. and Fri.–Sat. 10 a.m.–6 p.m.; Thurs. till 7 p.m.; Sun. noon–5 p.m.; 11/3, 11/11, and 11/27–12/24.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

MOUSSE TRAP

THE EARLY-BIRD PRIX FIXE DINNER FROM 5 to 6:30 P.M. at this pretty East Side restaurant is only $14.95 per person, and the food is delicious. You get a choice of appetizer, including soup of the day, house salad, mozzarella-and-tomato salad, and Caesar salad. For your main course, choose from perciatelli with tomato-basil sauce and 2 cheeses; chicken breast pecan with apricot mustard sauce; fettuccine Uccello with sautéed chicken breast; broiled fish of the day with white wine and cilantro-lime butter; pork-loin medallions in apple-cider sauce; calves' liver with hand-cut bacon. Dessert includes hot apple crisp, French chocolate-mousse cake, raspberry sorbet, and classic crème brûlée. From now until 11/22, with every two dinners (regular and early-bird prix fixe), you get a free bottle of Georges Duboeuf red or white wine or J. Roget champagne, or, if you prefer, your choice of any bottle on the wine menu at 50 percent off. A.E., C.B., D.C., M.C., V. *Lion's Rock, 316 E. 77th St. (988-3610).*

ALL ROADS LEAD TO ROEHM

THE OWNER OF THIS SHOP FOR WOMEN'S one-of-a-kind gently used fashions with famous-designer labels has opened a men's resale shop across the street. For example, size M mustard Armani blazer, here $249; size M moss Mani blazer, here $129; size 32 mustard Valentino worsted-wool trousers, here $129; size S/M black cashmere double-breasted overcoat, here $225. At the women's shop, sale items include size 4 taupe Norma Kamali skirt suit, was $200 here, now $160; size 8 bone silk Calvin Klein tunic, was $200 here, now $100; size S Donna Karan cream silk top, was $125 here, now $62.50; size 6 black Carolyne Roehm gown, was $200 here, now $100; size 6 brown Calvin Klein trench coat with removable wool liner, was $225 here, now $175; a group of new, unworn Justin suede cowboy boots, were $125 the pair here, now $100. Also, everything that's been in the women's store for 30 days or longer is 20 percent off; 60 days or longer, 50 percent off. A.E., M.C., V., checks accepted; all sales final. *Designer Resale, 324 E. 81st St. (734-3639); Gentlemen's Resale, 303 E. 81st St. (734-2739); Mon.–Wed. and Fri. 11 a.m.–7 p.m.; Thurs. till 8 p.m.; Sat. 10 a.m.–6 p.m.; through 11/30.*

THE DAY OF THE TRIPODS

THIS PHOTOGRAPHY STUDIO SPECIALIZES IN family and children's portraiture. The photographer's fee for the sitting is $250 (payable at the sitting or in advance), but now all prints are being discounted by 40 percent. For example, black-and-white or color 5-in.-by-7-in. prints, were $85 for the first print, $60 for each duplicate, now $50 and $36; 8-in.-by-10-in. prints, were $100 for the first, $70 for each additional print, now $60 and $42; 11-in.-by-14-in. and 16-in.-by-20-in. prints, were $125 and $250 respectively for the first print, now $75 and $150; were $80 and $180 respectively for extra prints, now $48 and $108. There's an additional charge for photographing your child outside the studio. Checks accepted; no credit cards; appointment necessary. Call Nancy Ribeck at *A Child's Portrait, 480 Broadway, near Spring St. (534-3433); Mon.–Sat. 9 a.m.–5 p.m.; through 12/31.*

HAT FLASHES

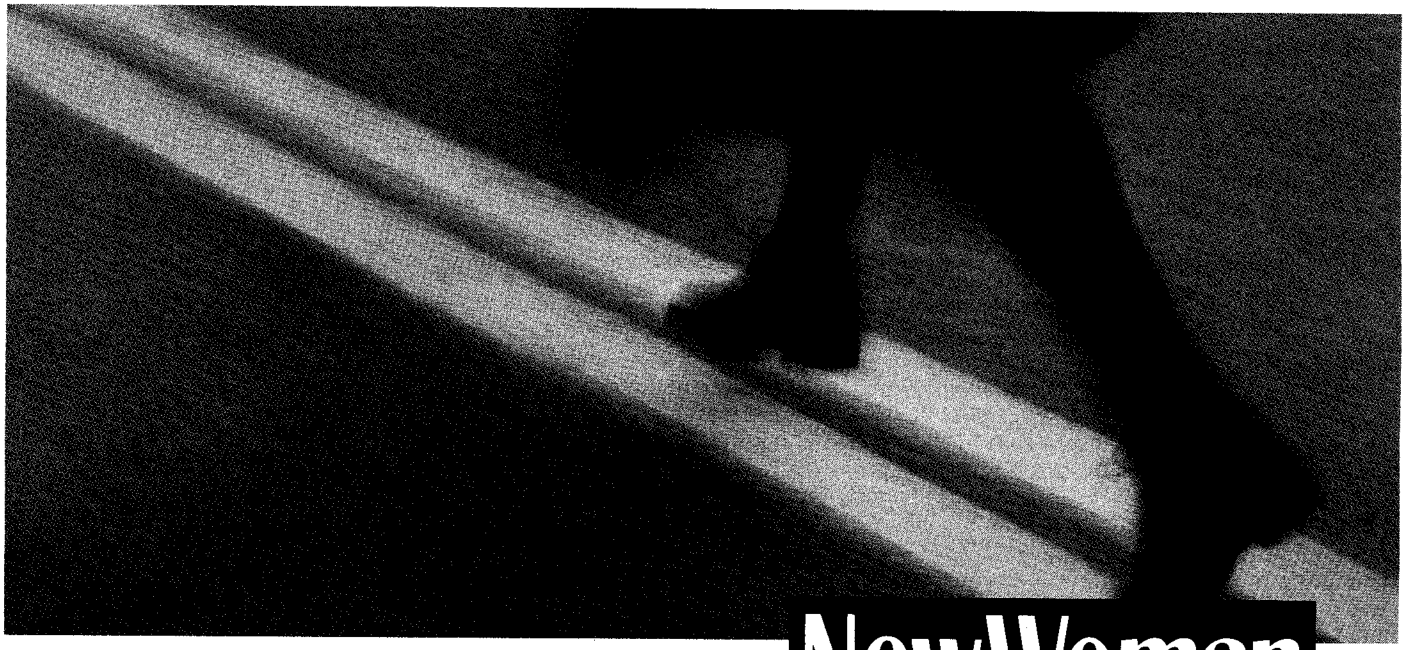
ONE-OF-A-KIND HAND-FINISHED SAMPLES OF women's silk-lined hats made of suedes, felts, velvets, and fur are being sold by the designer at wholesale prices. For example, a black-and-white glen-plaid worsted-wool fedora, retail $395, here $195; red antique velvet bowler with embroidered black velvet band, retail $398, here $165; baby-leopard-printed suede gaucho hat, retail $390, here $195; navy pin-striped men's-wear fedora with red silk foulard-tie band, retail $397, here $168. Fur (mink, black and brown Persian lamb, and faux-fur animal prints) and fur-and-fabric (brocades, crushed velvet, and chenille-cut velvet) hats include Mongolian peaked hats, bretons, cloches, and other styles, retail $665–$750, here $200–$350. Cash or checks (merchandise held until they clear); all sales final. *Georgia Hughes Designs, 45 E. 89th St. (entrance on Madison Ave.), Apt. 21D (996-5183); Mon.–Fri. noon–6 p.m.; Sat. and Sun. 1 p.m.–6 p.m.; 11/4–12.*

CORRECTION

THE CORRECT SALE PRICE OF THE CHAMPION juice extractor at Zabar's listed in the October 26 "Sales & Bargains" column is $198.98.

I run to work just as
fast as I run home.

I think that's healthy.



New Woman is a publication of K-III Magazines.

NewWoman

NEW WOMAN MAGAZINE. FOR THE WOMAN WHO LOVES LIFE.

A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 4

85 MOVIES
95 THEATER
99 ART
103 MUSIC & DANCE
105 RESTAURANTS
111 OTHER EVENTS
112 CHILDREN
113 NIGHTLIFE
115 RADIO
116 TELEVISION

MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—11/4–17: *The Quarrel* (1992). #2—10/30–11/5: *8½* (1963). 11/6–11/19: *Nashville* (1975). #3—Through 11/5: *Feed* (1992). Beg. 11/6: *8½* (1963).

2. **ESSEX—Grand St. at Essex St. (982-4455).** *Pet Sematary Two.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Enchanted April.* #2—*Swoon.* #3—*Simple Men.* #4—*Night on Earth; Delicatessen.* #5—*In the Soup.* #6—*My New Gun.*

4. **LE CINEMATOGRAPHE—15 Vandam St.** (751-8811). #1—Closed for renovations through 12/1/92.

5. **TRIBECA CINEMA—41 White St.** (925-2570). #1—11/4–5: *Wild Is the Wind* (1957); *The Black Orchid* (1959). 11/6–7: *Stolen Kisses* (1969); *The Soft Skin* (1964). 11/8: *The Unbearable Lightness of Being* (1988). 11/9–10: *Tie Me Up! Tie Me Down!* (1990); *High Heels* (1991).

6. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Of Mice and Men.* #2—*Dr. Giggles.*

7. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). 11/4–7: "Cannes Festival of Humor." 11/8–10: *Rear Window* (1954); *Vertigo* (1958). 11/11–12: *Lovers* (1991); *Basic Instinct* (1992). 11/13–14: *The Fearless Vampire Killers or Pardon Me, But Your Teeth Are in My Neck* (1967); *Freaks* (1932).

8. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Husbands and Wives.* #2—*Candyman.* #3—*The Last of the Mohicans.*

9. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 11/4: *Foreign Correspondent* (1940); *Saboteur* (1942). 11/5: *Three Days of the Condor* (1974); *Klute* (1971). 11/6–7: *Midnight Cowboy* (1969); *The Graduate* (1967). 11/8: *The Decameron* (1970); *The Canterbury Tales* (1971). 11/9: *Jean De Florette* (1987); *Manon of the Spring* (1987). 11/10: *Victim* (1961); *Peeping Tom* (1960).

10. **LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St.** (982-0400). #1—*Blade Runner.* #2—*Under Siege.* #3—*A River Runs Through It.* #4—*Glengarry Glen Ross.* #5—*Hero.* #6—*Reservoir Dogs.* Opening 11/6: *Jennifer Eight.* #7—*Singles.* Opening 11/6: *The Efficiency Expert.*

11. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Gas Food Lodging.* #2—*Panama Deception.* #3—*Sarafina!* #4—*Howards End.* #5—*The Mighty Ducks.* #6—*Consenting Adults.* #7—*Zebrahead.*

12. **CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts.** (505-7320). *The Professional; Mistress.*

13. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*Night and the City.* #2—*The Public Eye.*

14. **CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave.** (924-3363). *Venice/Venice.*

15. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*A Day in October.* #2—*The Whole Truth.* #3—*Bob Roberts.* #4—*Brother's Keeper.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*Husbands and Wives.* #2—*1492: Conquest of Paradise.* #3—*Candyman.* #4—*Consenting Adults.* #5—*Rampage.* Opening 11/6: *Jennifer Eight.* #6—*Zebrahead.* Opening 11/6: *Fathers and Sons.*

19. **CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*The Public Eye.* #2—*Night and the City.* #3—*Night and the City.* #4—*Hero.* #5—*Glengarry Glen Ross.* #6—*Under Siege.* #7—*Resevoir Dogs.* #8—*The Last of the Mohicans.* #9—*Sneakers.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Of Mice and Men.* #2—*Singles.* #3—*Dr. Giggles.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Bob Roberts.*

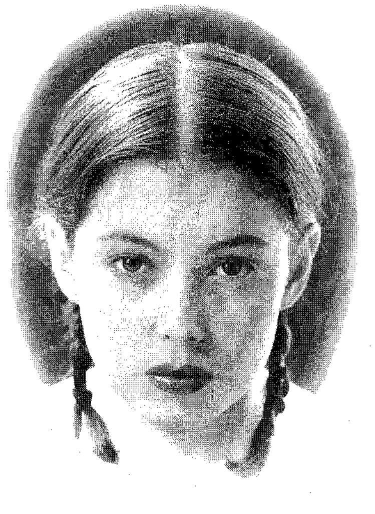
22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Dr. Giggles.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Under Siege.* #2—*School Ties.* #3—*Hero.* Opening 11/6: *Jennifer Eight.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *The Public Eye.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Of Mice and Men.* #2—*Consenting Adults.* #3—*Sarafina!* #4—*Zebrahead.*

"ONE OF THE BEST FILMS OF THE DECADE."
-James Grant, SCENE AT THE MOVIES



"INTELLIGENT"
-Jay Scott, THE GLOBE AND MAIL, TORONTO

"SIZZLING"
–Bruce Williamson, PLAYBOY

"EROTIC"
–Gary Franklin, KCOP-TV

情
The lover
人

FROM THE ACCLAIMED MARGUERITE DURAS NOVEL

CLAUDE BERRI Presents a RENN Production a JEAN-JACQUES ANNAUD Film
JANE MARCH TONY LEUNG "THE LOVER"
from the novel by MARGUERITE DURAS FRÉDÉRIQUE MEININGER
Music by GABRIEL YARED Screenplay by GÉRARD BRACH
Directed by JEAN-JACQUES ANNAUD
a RENN/BURRILL/FILMS A2 Co-Production
AVAILABLE IN PAPERBACK FROM HARPERPERENNIAL
R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN
DOLBY STEREO
© 1992 METRO-GOLDWYN-MAYER INC ALL RIGHTS RESERVED

EXCLUSIVE ENGAGEMENT
NOW PLAYING AT THE
LOEWS FINE ARTS THEATRE
58th St. West of 5th Ave.
980-5656

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*The Last of the Mohicans.* #2—*Dr. Giggles.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Rampage.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Under Siege.* #2—*Candyman.* #3—*Night and the City.* #4—*Candyman.* #5—*Under Siege.* #6—*South Central.* #7—Through 11/5: *1492: Conquest of Paradise.* Opening 11/6: *Passenger 57.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Zebrahead.* Opening 11/6: *Jennifer Eight.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Sarafina!* **EMBASSY 3**—*Hero.* **EMBASSY 4**—*The Mighty Ducks.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The Last of the Mohicans.* #2—*The Public Eye.* #3—*Sneakers.* #4—*Bob Roberts.* #5—*A Day in October.* #6—*Dr. Giggles.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Consenting Adults.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Mr. Saturday Night.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *A Day in October.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 57th St. (265-2520). #1—*Of Mice and Men.* #2—*Gas Food Lodging.* Opening 11/6: *The Efficiency Expert.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Bob Roberts.* #2—*Glengarry Glen Ross.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Singles.* Opening 11/6: *Hugh Hefner: Once Upon a Time.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Glengarry Glen Ross.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *The Last of the Mohicans.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). "Israeli Film Festival." See MUSEUM, SOCIETIES, ETC. for details.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Lover.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Zebrahead.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Unforgiven.* #2—*Dr. Giggles.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Hero.* **CORONET**—*Night and the City.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Howards End.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Consenting Adults.* **CINEMA II**—*In the Soup.* **CINEMA THIRD AVE.**—*Enchanted April.*

61st Street and Above, East Side

58. ART EAST CINEMA—First Ave. at 61st St. (644-1111). *Venice/Venice.*

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*Mr. Saturday Night.* #2—*Of Mice and Men.* #3—*1492: Conquest of Paradise.* #4—*Singles.* #5—*Sneakers.* #6—*Public Eye.*

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Under Siege.* #2—*Candyman.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Husbands and Wives.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*School Ties.* #2—*A River Runs Through It.* Opening 11/6: *Jennifer Eight.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Johnny Stecchino.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Rampage.*

65. UA EAST—First Ave. at 85th St. (249-5100). *1492: Conquest of Paradise.* Opening 11/6: *Jennifer Eight.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Dr. Giggles.* #2—*Consenting Adults.*

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Singles.* #2—*Mr. Saturday Night.* #3—*Glengarry Glen Ross.* #4—*The Mighty Ducks.* #5—*Zebrahead.* #6—*Candyman.* #7—*Under Siege.* Opening 11/6: *Fathers and Sons.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Night and the City.* #2—*Hero.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *A River Runs Through It.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Night and the City.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Van Gogh.* #2—*A Brief History of Time.* #3—*Close to Eden.* #4—*Danzon.* #5—*Waterland.* #6—*Waterland.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *The Last of the Mohicans.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Reservoir Dogs.* #2—*Consenting Adults.* #3—*Hero.* #4—*Under Siege.* #5—*Rampage.* #6—*Husbands and Wives.* Opening 11/6: *Jennifer Eight.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Howards End.* #2—*Public Eye.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Candyman.* #2—*Dr. Giggles.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Candyman; Under Siege.* #2—*Sarafina!*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 1/24/93: "The Living Room Candidate: A History of Presidential Campaigns on Television 1952–1992." Through 2/28/93: "From Harlem to Hollywood." A chronicle of the advent and development of films produced for black audiences from 1912 to 1948.

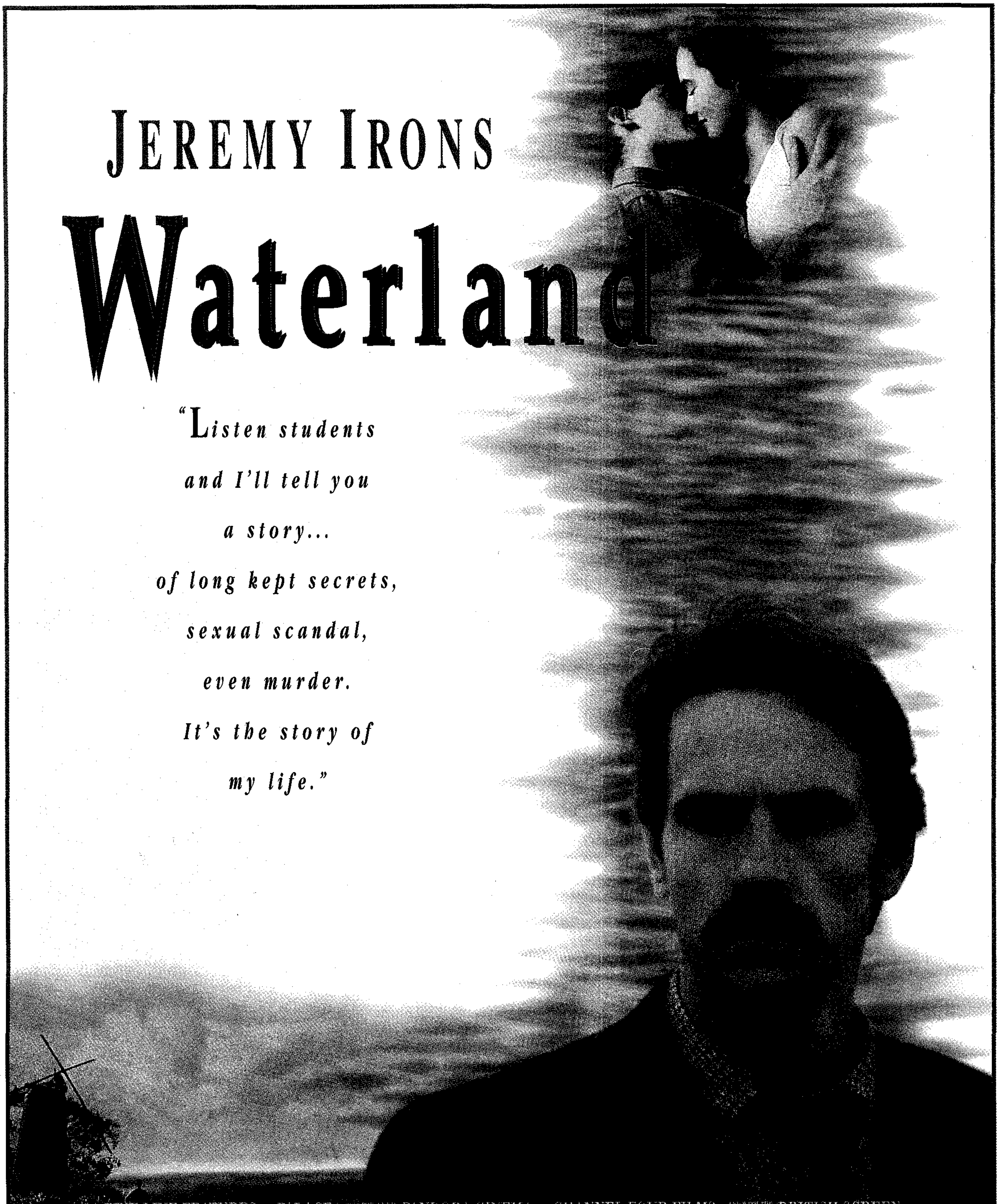
AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (505-7742). $5; senior citizens $3.75; children $2.50. **Naturemax Theater:** Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: Opening 11/1: *Tropical Rainforest.* An in-depth look at the 400 million-year evolution of the rainforest, focusing on its animal and plant diversity and the efforts to save them. Filmed in the rainforests of Australia, Malaysia, and Costa Rica.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 12/20: "Hollywood on Trial: Films From the Blacklist Era." 11/7: *Body and Soul* (1947), dir. Robert Rossen. 11/8: *Force of Evil* (1948), dir. Abraham Polosky.

CASA DE ESPANA—122 East 42nd St. Suite 807 (689-4232). Free. Through 11/6: "Cinema and Exile: Spaniards in Mexico." 11/6: *En el Balcón Vacío* (1962), dir. José Miguel García-Ascot. Followed by a discussion with María Luisa Elío.

THE FILM SOCIETY OF LINCOLN CENTER—The Walter Reade Theater, 165 W. 65th St., plaza level (875-5600). 10/20–11/8: "Michelangelo Antonioni: The Complete Works." 11/4, 5: *The Passenger* (1975). 11/5, 7: *Chung Kuo China* (1973). 11/6–8: *Il Mistero Oberwald/The Oberwald Mystery* (1980). 11/6–8: *Identification di una Donna/Identification of a Woman* (1982). 11/8: "Special Screening": *Within Our Gates* (1920), dir. Oscar Micheaux. Followed by a discussion with noted film scholar Donald Bogle. 11/10–11: "New York Now: Films of 1199." 11/10–11: *Like a Beautiful Child* (1964); *I Am Somebody* (1970); *Leon Davis: Practical Dreamer* (1982); *On the Move* (1990).

ISRAEL FILM FESTIVAL—Cineplex Odeon Plaza Theater, 42 East 58th St. Bet. Park and Madison (221-5000). $7.50; series passes and group sales available. 10/21–11/5: "The Ninth Annual Israel Film Festival." 11/4: *Tel Aviv Stories* (1991), dirs. Ayelet Menachemi and Nirit Yaron. 11/4: *Time for Cherries* (1991), dir. Haim Bouzaglo. 11/4: *Through the Veil of Exile* (1992), dir. David Benchetrit. 11/5: *Over the Ocean* (1991), dir. Yankul Goldwasser. 11/5: *Shuroo* (1990), dir. Savi Gabison.



JEREMY IRONS

Waterland

"Listen students
and I'll tell you
a story...
of long kept secrets,
sexual scandal,
even murder.
It's the story of
my life."

FINE LINE FEATURES AND PALACE PRESENTS IN ASSOCIATION WITH PANDORA CINEMA AND CHANNEL FOUR FILMS AND WITH THE PARTICIPATION OF BRITISH SCREEN
A PALACE PRODUCTION JEREMY IRONS ETHAN HAWKE SINEAD CUSACK WATERLAND CARA BUONO
WITH GRANT WARNOCK LENA HEADEY PETER POSTLETHWAITE DAVID MORRISSEY AND JOHN HEARD COSTUME DESIGNER LINDY HEMMING
PRODUCTION DESIGNER HUGO LUCZYC-WYHOWSKI MUSIC BY CARTER BURWELL EDITOR LESLEY WALKER DIRECTOR OF PHOTOGRAPHY ROBERT ELSWIT
EXECUTIVE PRODUCERS NIK POWELL STEPHEN WOOLLEY IRA DEUTCHMAN BASED UPON THE NOVEL WATERLAND BY GRAHAM SWIFT
SCREENPLAY BY PETER PRINCE PRODUCERS KATY MCGUINNESS PATRICK CASSAVETTI DIRECTED BY STEPHEN GYLLENHAAL

© 1992 FINE LINE FEATURES. ALL RIGHTS RESERVED

R RESTRICTED UNDER 17 REQUIRES ACCOMPANYING PARENT OR ADULT GUARDIAN

DOLBY STEREO SR

READ THE VINTAGE BOOK

FINELINE FEATURES

Now Playing in New York at the Lincoln Plaza Cinema. Opens nationwide Friday, November 6th.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 11/6–1/10/93. "Films on the Meiji Period." 11/6, 7: *The River With No Bridge* (1991). 11/6, 7: *You Were Like a Wild Chrysanthemum* (1955).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $6; students and members $4.50. 11/4: *Inspecteur Lavardin* (1986), dir. Claude Chabrol.

JOSEPH PAPP PUBLIC THEATER—425 Lafayette St. (598-7171). $7. Call for showtimes. 10/16–11/5: *American Fabulous* (1991), dir. Reno Dakota. 10/23–11/5: "The Rise of the Indies." 11/4: *Dogfight* (1991), dir. Nancy Savoca. 11/5: *Adjuster* (1991), dir. Atom Egoyan. 11/5–12: "Nice New York 1992—New Italian Cinema Festival." 11/5, 7–8: *The Flight of the Innocent* (1992), dir. Carlo Carletei. 11/6, 8, 10: *ACLA* (1992), dir. Aurelio Grimaldi; *Death of a Neapolitan Mathematician* (1992), dir. Mario Martone; *Confortorio* (1992), dir. Paolo Benvenuti. 11/7, 9, 12: *The Cherry Orchard* (1992), dir. Antonello Aglioti; *Another Life* (1992), dir. Carlo Marzacurati; *Sandman* (1990), dir. Stefano Gabrini.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: **Documentary Films on Art**: Through November and December: "Artists in Their Time," a series of documentaries on the work and lives of artists. **Saturday Evening Films**: 11/4–7: "The Art of Ancient Greece." 11/10–14: "Musée des Beaux Arts." Tickets are available one hour before each screening at the Uris Center information desk.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 11/6: "Kino Der Obsession/Cinema of Obsession." 11/7: "Birgit & Wilhelm Hein."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9480). Free with museum admission. Ongoing series: "Jean-Luc Godard: Son + Image." 11/6, 7: *Prénom Carmen/First Name Carmen* (1983). 11/6: "Two Videotapes From 1986": *Grandeur et Décadence du Petit Commerce de Cinéma* and *Soft and Hard*. 11/7: *Petites Notes á Propos du Film* Je Vous Salue Marie (1983). 11/8: *Scénario de* Suave Qui Peut (1979); *Suave Qui Peut* (1979). 11/9: "Jean-Luc Godard's Commercials for Renown and MFG"; *Le Rapport Darty* (1989). "Get Out Your Handkerchiefs: Women's Pictures at Warner Bros." 11/5, 7: *Marked Woman* (1937), dir. Lloyd Bacon. 11/5: *I Found Stella Parrish* (1935), dir. Mervyn LeRoy. 11/6: *Female* (1933), dir. Micahel Curtiz. 11/6: *One Way Passage* (1932), dir. Tay Garnet. 11/7: *As the Earth Turns* (1934), dir. Alfred E. Green. 11/8: *Dark Victory* (1939), dir. Edmund Goulding. 11/8: *Now, Voyager* (1942), dir. Irving Rapper. 11/9: *Lolita* (1962), dir. Stanley Kubrick. "*Positif* Magazine—1952–1992." 10/9: *Un Coeur en Hiver/A Heart of Stone* (1992). 11/10: *La Guele Ouverte/The Open Mouth* (1974). 11/10: *Street Smart* (1987). "This Film Is From Canada." 11/10: *South of Wawa* (1991), dir. Robert Boyd. "What's Happening?" 11/5: *Kiev Blue* (1992), dir. Heather MacDonald; *Fighting in Southwest Louisiana: Gay Life in Rural America* (1991), dir. Peter Friedman. "Cineprobe." 11/9: "An Evening With Lynne Sachs."

MUSEUM OF THE CITY OF NEW YORK—5th Ave. at 103rd St. (534-1672). $2, members and seniors; $5, nonmembers. In conjunction with the exhibit, "Songs of My People: African Americans, A Self Portrait." 11/7: *Wild Women Don't Have the Blues*, featuring Ma Rainey, Bessie Smith, Ida Cox, Alberta Hunter, Ethel Waters, and others early blues musicians.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $4; under sixteen $2.50. Cinema #1: 11/30–11/5: *Gas Food Lodging* (1992), dir. Allison Anders. 11/6–12: *Enchanted April* (1992). Cinema #2: 10/23–28, 10/30–11/5: *Mistress* (1992), dir. Barry Primus. 11/6–12: *Cup Final* (1992).

NEW YORK EXPO OF SHORT FILM AND VIDEO—Mayer Auditorium, 66 W. 12th St. (226-7350). $6; $12 for three programs. 11/6–14: "26th Annual New York Expo of Short Films and Video." 11/6 at 6:30 and 9:30: Animation; at 7:30: Experimental. 11/7 at 7: Narrative, includes awards presentation. 11/7 at 1: Documentaries; at 5: Experimental. 11/14 at 1 at the Tribeca Film Center, 375 Greenwich St.: Narrative.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series: 10/28–11/8: "Robert Gardner: The Impulse to Preserve." Works by a leading American ethnographic filmmaker accompanied by the films that shaped his vision.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Closed.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Sarafina!* #2—*Consenting Adults*. #3—*Under Siege*. #4—*Candyman*. #5—*The Mighty Ducks*. #6—*Dr. Giggles*. #7—*Of Mice and Men; Zebrahead*. #8—*The Last of the Mohicans*. #9—*Night and the City*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Night and the City*. #2—*Under Siege*. #3—Through 11/5: *Candyman*. Beg. 11/6: *Passenger 57*. #4—*Zebrahead*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Zebrahead*. #2—*Dr. Giggles*. #3—*Candyman*. #4—*Under Siege*.

158. CONCOURSE PLAZA—E. 161th St. nr. Grand Concourse (588-8800). #1—*Zebrahead*. #2—*Night and the City*. #3—*Dr. Giggles*. #4—*South Central*. #5—*Consenting Adults*. #6—*Sarafina!* #7—*Candyman*. #8—*Under Siege*. #9—*The Mighty Ducks*.

159. HARLEM VICTORIA V—235 West 125th St. (222-8900). #1—*Under Siege*. #2—*Candyman*. #3—*Dr. Giggles*. #4—*South Central*. #5—*Zebrahead*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Dr. Giggles*. #2—*Night and the City*. #3—*Zebrahead*. #4—*South Central*. #5—*Consenting Adults*. #6—*Candyman*. #7—*Sarafina!* #8—*Under Siege*. #9—*The Mighty Ducks*. #10—*The Last of the Mohicans*. #11—*Innocent Blood*. #12—*Single White Female*. #13—*Hero*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Night and the City*. #2—*Under Siege*. #3—*Of Mice and Men*. #4—*Dr. Giggles*. #5—*Consenting Adults*. #6—*The Mighty Ducks*. #7—*The Public Eye*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Husbands and Wives; Mr. Saturday Night*. #2—*One False Move; Consenting Adults*.

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Night and the City*. #2—*Consenting Adults*. #3—*Under Siege*.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Glengarry Glen Ross*. #2—*Brother's Keeper; Of Mice and Men*. #3—*The Last of the Mohicans*. #4—*Night and the City*. #5—*A River Runs Through It*.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Under Siege*. #2—*Candyman*.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Candyman*. #2—*Zebrahead*. #3—*The Last of the Mohicans*. #4—*Hero*. #5—*Mr. Baseball*.

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Dr. Giggles*. #2—*Under Siege*. #3—*Zebrahead*. #4—*Candyman*.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Candyman*. #2—*Dr. Giggles*. #3—*Sarafina!* #4—*Under Siege*.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Mighty Ducks*. #2—*Night and the City*. #3—*The Last of the Mohicans*. #4—*The Public Eye*. #5—*Hero; Mr. Saturday Night*.

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*School Ties*. #2—*The Mighty Ducks*.

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Consenting Adults*. #2—*School Ties*. #3—*The Mighty Ducks*.

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Under Siege*. #2—*Night and the City*. #3—Through 11/5: *The Public Eye; Hero*. Beg. 11/6: *Passenger 57*. #4—*Candyman*.

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Under Siege*. #2—*Candyman*. #3—*Dr. Giggles*. #4—*Sarafina!*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*The Mighty Ducks*. #2—*Consenting Adults*. #3—*Night and the City*. #4—*Under Siege*. #5—*A River Runs Through It*. #6—*The Last of the Mohicans*. #7—Through 11/5: *The Public Eye*. Beg. 11/6: *Jennifer Eight*. #8—Through 11/5: *Glengarry Glen Ross*. Beg. 11/6: *Mr. Saturday Night*. #9—Through 11/5: *Hero*. Beg. 11/6: *Passenger 57*.

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*Night and the City*. #2—*Mistress; Zebrahead*.

221. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Zebrahead*. #2—*Dr. Giggles*. #3—*Consenting Adults*. #4—*Candyman; The Mighty Ducks*. #5—*Under Siege*.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Under Siege*. #2—*Consenting Adults*. #3—*Candyman*. #4—*Zebrahead*. #5—*Dr. Giggles*.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Dr. Giggles*. #2—*Candyman*. #3—*Under Siege*. #4—*Night and the City*. #5—*The Last of the Mohicans*. #6—Through 11/5: *The Mighty Ducks*. Beg. 11/6: *Jennifer Eight*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Mighty Ducks*. #2—*Under Siege*.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Night and the City*. #2—*Mr. Saturday Night; Of Mice and Men*. #3—Through 11/5: *School Ties*. Beg. 11/6: *Jennifer Eight*. #4—*The Last of the Mohicans*.

303. CORONA—PLAZA—(639-7722). #1—*Under Siege*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Night and the City*. #2—*Consenting Adults*. #3—*Dr. Giggles*. #4—*Candyman*. #5—Through 11/5: *Hero*. Beg. 11/6: *Jennifer Eight*. #6—*The Public Eye*. #7—*The Last of the Mohicans*.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Zebrahead*. #2—*School Ties*. #3—*The Mighty Ducks*. #4—*Consenting Adults*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Under Siege*. #2—*Consenting Adults*. #3—*The Mighty Ducks*. #4—*Mr. Saturday Night; Hero*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Zebrahead*. #2—*Dr. Giggles*. #3—*Candyman*. #4—*Hero; The Public Eye*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Consenting Adults*. #2—*Hero*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*The Mighty Ducks*. #2—*Consenting Adults*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Candyman*. #2—*Dr. Giggles*. #3—Through 11/5: *The Last of the Mohicans*. Beg. 11/6: *Passenger 57*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*A River Runs Through It*. #2—*Glengarry Glen Ross*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Of Mice and Men*.

For movie showtimes
CALL 777-FILM
New York MAGAZINE
Your what where and when guide to the movies.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Under Siege*. #2—*Night and the City*. #3—*The Public Eye*. #4—Through 11/5: *Hero*. Beg. 11/6: *The Last of the Mohicans*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Dr. Giggles*. #2—*Consenting Adults*. #3—*Candyman*. #4—*Zebrahead*. #5—*Hero*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Sneakers*. #2—*Mr. Saturday Night*. #3—*The Public Eye*. #4—*School Ties*. #5—*Night and the City*. #6—*The Last of the Mohicans*. #7—*A River Runs Through It; Glengarry Glen Ross*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Consenting Adults*. #2—*Zebrahead*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Dr. Giggles*. #2—*Candyman*. #3—*Under Siege*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Under Siege*. #2—*Candyman*. #3—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Passenger 57*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Consenting Adults*. #2—*Night and the City*. #3—*Zebrahead*. #4—*Of Mice and Men*. #5—*The Mighty Ducks*. #6—*School Ties*. #7—*The Last of the Mohicans*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Sneakers; Husbands and Wives*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Dr. Giggles*. #2—*Night and the City*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*School Ties*. #2—*Dr. Giggles; Consenting Adults*.

401. NEW DORP—HYLAN—(351-6601). #1—*Night and the City*. #2—*The Mighty Ducks*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Under Siege*. #2—*Candyman*. #3—*A River Runs Through It*. #4—*Dr. Giggles*. #5—*Consenting Adults*. #6—*Night and the City*. #7—*The Public Eye*. #8—*The Last of the Mohicans*. #9—Through 11/5: *Glengarry Glen Ross*. Beg. 11/6: *Passenger 57*. #10—Through 11/5: *Hero*. Beg. 11/6: *Jennifer Eight*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Candyman*. #2—*The Last of the Mohicans*.

501. BELLMORE—MOVIES—(783-7200). *Night and the City*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Night and the City*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Public Eye*. #2—*Under Siege*. #3—*The Last of the Mohicans*. #4—Through 11/5: *Hero*. Beg. 11/6: *Passenger 57*. #5—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Passenger 57*. #6—*Night and the City*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*The Last of the Mohicans*. #2—*Candyman*. #3—*Consenting Adults*. #4—*The Mighty Ducks*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Under Siege*. #2—*A River Runs Through It*. #3—*Dr. Giggles*. #4—*Glengarry Glen Ross*. #5—*Hero*. #6—*The Mighty Ducks*. #7—*Candyman*. #8—*The Last of the Mohicans*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The Mighty Ducks*. #2—*Dr. Giggles*. #3—*Consenting Adults*. #4—*Under Siege*. #5—*Night and the City*. #6—*The Last of the Mohicans*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*Under Siege*. #2—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Passenger 57*. #3—*Night and the City*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Consenting Adults*. #2—*Night and the City*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Under Siege*. #2—*Of Mice and Men; Dr. Giggles*. #3—*Zebrahead*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Husbands and Wives; Mr. Baseball*. #2—*Venice, Venice*.

WE HELP OVER
500,000 PEOPLE
A WEEK
FIND A MOVIE.
NOW, THAT'S GOOD
DIRECTING.

CALL 777-FILM®
Your what where and when guide to the movies.™
HOT 97FM *It's just a regular call.* NEW YORK MAGAZINE®

Owner FUMIKO HOSODA
welcomes you ...
TO ENJOY THE BEST IN
JAPANESE CUISINE
PRE-THEATRE DINNER
Shabu Shabu or Sukiyaki
$15.50 Per Person
From 5:30 - 6:30 P.M.
Party Facilities,
Credit Cards - Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY · TEL: 661-3915
(bet. Park & Madison)

Authentic Neapolitan Cuisine.
Untouched by time.
Patsy's
OPEN 7 DAYS
236 West 56th Street (212) 247-3491

MONTE'S
Home-Made Pastas
and Regional Specialties
Lunch • Dinner • Cocktails
AE & Visa – Closed Tuesday
97 MacDougal St. Tel. 228-9194
Bet. Bleecker & W. 3rd 674-9456

Hot & Spicy People Hot & Spicy Music
Flying Fish
WEST INDIAN CUISINE
Open 7 days for dinner
212-924-5050 - No Credit Cards
Greenwich Village, 395 WEST ST. (W. 10th St.)

LA RESERVE
FRENCH RESTAURANT
★ ★ ★ N.Y. Times— May 1st 1992
Forbes—Gourmet
Parties • Discount Parking after 5:30 PM
4 West 49th St. (West of 5th Ave.) 247-2993
Rockefeller Center

WEST 4th STREET SALOON
174 West 4th Street
Greenwich Village, NY
212-255-0518

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Candyman*. #2—*Consenting Adults*. #3—*School Ties*. #4—*Zebrahead*. #5—*Glengarry Glen Ross*. #6—*The Mighty Ducks*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*The Last of the Mohicans*. #2—*The Mighty Ducks*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Under Siege*. #2—*Night and the City*. #3—*The Last of the Mohicans*. #4—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Waterdance*. #5—*Glengarry Glen Ross*. #6—*Candyman*.

515. MALVERNE—TWIN—(599-6966). #1—*Sneakers; Bob Roberts*. #2—*Husbands and Wives*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Last of the Mohicans*. #2—*A River Runs Through It*. #3—Through 11/5: *School Ties*. Beg. 11/6: *Jennifer Eight*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Last of the Mohicans*. #2—Through 11/5: *Zebrahead*. Beg. 11/6: *Passenger 57*. #3—*The Mighty Ducks*. #4—*Night and the City*. #5—*Candyman*. #6—*Dr. Giggles*. #7—Through 11/5: *School Ties*. Beg. 11/6: *Jennifer Eight*. #8—*Consenting Adults*. #9—*Under Siege*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Night and the City*. #2—*The Mighty Ducks*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Sneakers*. #2—*School Ties*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bob Roberts*. #2—*Under Siege*. #3—*Singles; Mr. Saturday Night*. #4—*The Public Eye; Mr. Baseball*. #5—*Zebrahead*. #6—*Dr. Giggles*. #7—*The Mighty Ducks*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Night and the City*. #2—*Of Mice and Men; Sneakers*. #3—*Candyman*. #4—*Hero*. #5—*Glengarry Glen Ross*. #6—*Consenting Adults*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Consenting Adults*. #2—*The Mighty Ducks*. #3—*A River Runs Through It*. #4—*Mr. Saturday Night*. #5—*The Public Eye*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Hero*. #2—*Singles*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Hero*. #2—*Consenting Adults*.

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*A River Runs Through It*. #2—Through 11/5: *Under Siege*. Beg. 11/6: *Passenger 57*. #3—*Mr. Saturday Night*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Last of the Mohicans*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Sneakers*. #2—*Night and the City*. #3—*Zebrahead*. #4—*Consenting Adults*. #5—*Candyman*. #6—*Dr. Giggles*. #7—*Under Siege*. #8—*The Mighty Ducks*. #9—*Sarafina!* #10—*Hero*. #11—*The Last of the Mohicans*. #12—*Hellraiser III; 3 Ninjas*. #13—*Single White Female; South Central*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Candyman*. #2—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Passenger 57*. #3—*Under Siege*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Of Mice and Men*. #2—*A River Runs Through It*. #3—*The Public Eye*. #4—*Glengarry Glen Ross*. #5—*Mr. Saturday Night*. #6—*School Ties*.

534. WESTBURY—WESTBURY—(333-1911). #1—*A Brief History of Time*. #2—*Laws of Gravity*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Night and the City*. #2—*Candyman*. #3—*The Last of the Mohicans*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Consenting Adults*. #2—*Dr. Giggles; The Mighty Ducks; Glengarry Glen Ross*. #3—*Hero; Bob Roberts*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Zebrahead*. #2—*Under Siege*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Mr. Baseball*. #2—*Night and the City*. #3—*Dr. Giggles*. #4—*The Public Eye*. #5—*Zebrahead*. #6—*Candyman*. #7—*A River Runs Through It*. #8—*Under Siege*. #9—*Hero*. #10—*The Last of the Mohicans*. #11—*The Mighty Ducks*. #12—*School Ties*. #13—*Glengarry Glen Ross*. #14—*Consenting Adults*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Howards End*. #2—*Night and the City*. #3—*Dr. Giggles*. #4—*Pure Country*. #5—*Zebrahead*. #6—*The Public Eye*. #7—*A River Runs Through It*. #8—*School Ties*. #9—*Candyman*. #10—*Under Siege*. #11—*Glengarry Glen Ross*. #12—*Hero*. #13—*The Last of the Mohicans*. #14—*Mr. Saturday Night*. #15—*The Mighty Ducks; Consenting Adults*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Glengarry Glen Ross*. #2—*Night and the City*. #3—*Under Siege*. #4—*Candyman*. #5—*Hero*. #6—*The Mighty Ducks*. #7—*Consenting Adults*. #8—*The Last of the Mohicans*. #9—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Jennifer Eight*. #10—Through 11/5: *Zebrahead*. Beg. 11/6: *Passenger 57*.

611. CORAM—PINE—(698-6442). #1—*Consenting Adults*. #2—*Dr. Giggles*. #3—*The Mighty Ducks*. #4—*Hero*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—Through 11/5: *The Last of the Mohicans*. Beg. 11/6: *Jennifer Eight*. #2—*A River Runs Through It*. #3—Through 11/5: *Husbands and Wives*. Beg. 11/6: *Passenger 57*. #4—Through 11/5: *Glengarry Glen Ross*. Beg. 11/6: *Waterland*. #5—*Night and the City*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Consenting Adults*. #2—*Night and the City*.

616. HUNTINGTON—SHORE—(421-5200). #1—*The Mighty Ducks*. #2—*The Last of the Mohicans*. #3—*Hero*. #4—*The Public Eye*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Under Siege*.

618. ISLIP—ISLIP—(581-5200). #1—*Dr. Giggles*. #2—*The Last of the Mohicans*. #3—*Candyman*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*The Public Eye*. #2—*Night and the City*. #3—*Sneakers*. #4—*The Mighty Ducks*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/5: *Single White Female*. Beg. 11/6: *Wind*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Under Siege*. #2—*Zebrahead*. #3—*Dr. Giggles*. #4—*Night and the City*. #5—*The Last of the Mohicans*. #6—*Hero; Of Mice and Men*. #7—*Candyman*. #8—*The Mighty Ducks*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/5: *Single White Female*. Beg. 11/6: *Wind*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Candyman*. #2—*Night and the City*. #3—Through 11/5: *Dr. Giggles*. Beg. 11/6: *Passenger 57*. #4—*Under Siege*. #5—*Glengarry Glen Ross*. #6—Through 11/5: *Zebrahead*. Beg. 11/6: *Jennifer Eight*. #7—*School Ties*. #8—*Consenting Adults*. #9—*The Public Eye*. #10—*The Mighty Ducks*. #11—*The Last of the Mohicans*. #12—*Hero*. #13—*Mr. Saturday Night*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Bob Roberts*. #2—*The Last of the Mohicans*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Best Intentions*.

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*The Mighty Ducks*. #2—*Consenting Adults*. #3—*The Last of the Mohicans*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/5: *Single White Female*. Beg. 11/6: *Wind*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Under Siege*. #2—*The Mighty Ducks*. #3—*Consenting Adults*. #4—Through 11/5: *Hero*. Beg. 11/6: *Glengarry Glen Ross*. #5—Through 11/5: *Dr. Giggles*. Beg. 11/6: *The Last of the Mohicans*.

635. STONY BROOK—LOEWS—(751-2300). #1—*Consenting Adults*. #2—*Hero*. #3—*Under Siege*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Consenting Adults*. #2—*The Mighty Ducks*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Glengarry Glen Ross*. #2—*Consenting Adults*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 11/5: *The Public Eye*. Beg. 11/6: *Passenger 57*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Glengarry Glen Ross*. #2—*The Last of the Mohicans*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—Through 11/5: *School Ties*. Beg. 11/6: *Jennifer Eight*. #2—*Mr. Saturday Night*. #3—*Glengarry Glen Ross*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*A River Runs Through It*. #2—*The Last of the Mohicans*.

704. HARRISON—CINEMA—(835-9800). *The Public Eye*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Of Mice and Men*. #2—*Night and the City*. #3—*Under Siege*. #4—*Hero*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*A River Runs Through It*. #2—*Night and the City*. #3—*Dr. Giggles*. #4—*Consenting Adults*. #5—*Candyman*. #6—*Glengarry Glen Ross*. #7—*Under Siege*. #8—*The Mighty Ducks*. #9—*The Last of the Mohicans*. #10—*Hero*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *Night and the City*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Under Siege*. #2—*The Last of the Mohicans*. #3—Through 11/5: *Hero; Mr. Saturday Night*. Beg. 11/6: *Jennifer Eight*. #4—Through 11/5: *Husbands and Wives*. Beg. 11/6: *Passenger 57*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Mighty Ducks*. #2—*A River Runs Through It*. #3—*Under Siege*. #4—*Consenting Adults*. #5—*Night and the City*.

714. PEEKSKILL—BEACH—(737-6262). #1—*Mr. Saturday Night; Hero*. #2—*Under Siege*. #3—*The Mighty Ducks*. #4—*Candyman*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Last of the Mohicans*. #2—*Sneakers; Zebrahead*. #3—*Consenting Adults*. #4—*Glengarry Glen Ross*.

716. PELHAM—PICTURE HOUSE—(738-3160). *The Public Eye*.

718. RYE—RYE RIDGE—(939-8177). #1—*Consenting Adults*. #2—*Glengarry Glen Ross*.

719. SCARSDALE—FINE ARTS—(723-6699). *Glengarry Glen Ross*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Consenting Adults*. #2—*The Last of the Mohicans*. #3—*The Mighty Ducks*. #4—*Zebrahead*.

723. YONKERS—MOVIELAND—(793-0002). #1—*Under Siege*. #2—Through 11/5: *Hero*. Beg. 11/6: *Passenger 57*. #3—*Dr. Giggles*. #4—*A River Runs Through It*. #5—*Candyman*. #6—*Night and the City*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Public Eye*. #2—Through 11/5: *Of Mice and Men*. Beg. 11/6: *Passenger 57*. #3—*Hero*. #4—*Dr. Giggles*. #5—*Candyman*. #6—*Night and the City*. #7—*Under Siege*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Public Eye*. #2—*The Mighty Ducks*. #3—*Zebrahead*. #4—*Sneakers*. #5—*Under Siege*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Consenting Adults*. #2—*Night and the City*. #3—*Dr. Giggles*.

For movie showtimes
CALL 777-FILM
Your what where and when guide to the movies.
NEW YORK MAGAZINE

#4—The Mighty Ducks. #5—Hero. #6—The Public Eye; Mr. Baseball.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 11/5: *The Last of the Mohicans.* Beg. 11/6: *Passenger 57. #2—Under Siege.*

757. NYACK—CINEMA EAST—(358-6631). *The Last of the Mohicans.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Consenting Adults. #2—The Mighty Ducks.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Under Siege.*

761. SPRING VALLEY—MARKET PLACE MALL—(426-1600). *#1—Night and the City. #2—Consenting Adults. #3—The Last of the Mohicans.* #4—Through 11/5: *Of Mice and Men.* Beg. 11/6: *Passenger 57. #5—Candyman. #6—School Ties. #7—Hero. #8—A River Runs Through It.* #9—Through 11/5: *Mr. Saturday Night.* Beg. 11/6: *Jennifer Eight. #10—Glengarry Glen Ross. #11—Dr. Giggles.*

762. SPRING VALLEY—CINEMA 59—(425-1428). *#1—Husbands and Wives. #2—Sneakers.*

764. LAFAYETTE—(357-6030). *Night and the City.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—Dr. Giggles. #2—Mr. Saturday Night.*

801. DANBURY—CROWN CINE—(743-2200). *#1—Consenting Adults. #2—Glengarry Glen Ross. #3—Hero; Night and the City.*

802. DANBURY—CROWN CINEMA—(748-2923). *#1—The Last of the Mohicans. #2—A River Runs Through It.*

803. DANBURY—CROWN PALACE—(748-7496). *#1—Candyman. #2—Under Siege. #3—The Mighty Ducks.*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—Hero. #2—Consenting Adults.*

807. GREENWICH—CINEMA—(869-6030). *#1—Sneakers. #2—The Public Eye.*

808. GREENWICH—CROWN PLAZA—(869-4030). *#1—Of Mice and Men. #2—A River Runs Through It; School Ties. #3—Glengarry Glen Ross.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). *#1—Night and the City. #2—A River Runs Through It.*

810. NORWALK—CINEMA—(838-4504). *#1—Under Siege. #2—Candyman.*

813. SOUTH NORWALK—SONO—(866-9202). 11/3-5: *La Discrète* (1992). 11/6-12: *The Living End* (1992). 11/10-12: *Lovers* (1992).

815. STAMFORD—CROWN AVON—(324-9205). *#1—The Mighty Ducks. #2—Under Siege.*

816. STAMFORD—CROWN CINEMA—(324-3100). *#1—Hero. #2—Candyman. #3—Night and the City.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). *#1—Consenting Adults. #2—The Last of the Mohicans.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—Through 11/5: *The Last of the Mohicans.* Beg. 11/6: *Passenger 57. #2—Candyman. #3—The Mighty Ducks. #4—Consenting Adults. #5—Under Siege. #6—Dr. Giggles.*

819. TRUMBULL—CROWN CINEMA—(374-0462). *#1—The Last of the Mohicans. #2—Under Siege. #3—The Mighty Ducks.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—A River Runs Through It. #2—Glengarry Glen Ross. #3—Sneakers. #4—Night and the City.*

821. WESTPORT—POST—(227-0500). *The Mighty Ducks.*

822. WILTON—CINEMA—(762-5678). *The Last of the Mohicans.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—Under Siege. #2—The Mighty Ducks. #3—Candyman. #4—Consenting Adults. #5—Dr. Giggles; Mr. Baseball.*

901. JERSEY CITY—HUDSON CINEMA 4—(434-1414). *#1—Under Siege. #2—Candyman. #3—Zebrahead. #4—Dr. Giggles.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Zebrahead. #2—The Mighty Ducks. #3—The Last of the Mohicans. #4—Candyman. #5—Under Siege. #6—The Public Eye. #7—Hero. #8—Night and the City. #9—Dr. Giggles.*

903. JERSEY CITY—HUDSON MALL CINEMAS—(434-1414). *#1—Under Siege. #2—Candyman. #3—Dr. Giggles. #4—Zebrahead.* Beg. 11/6: *Passenger 57.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Hero. #2—Of Mice and Men. #3—Consenting Adults. #4—Public Eye. #5—The Mighty Ducks. #6—School Ties. #7—Night and the City. #8—1492: Conquest of Paradise.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—Zebrahead. #2—Candyman. #3—Dr. Giggles. #4—Under Siege. #5—The Last of the Mohicans. #6—Under Siege.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). *#1—Of Mice and Men. #2—Hero. #3—The Last of the Mohicans.*

907. WEST NEW YORK—MAYFAIR—(865-2010). *Hero; The Last of the Mohicans; South Central.*

908. UNION CITY—SUMMIT THEATER—(865-2886). *#1—Hero; South Central. #2—Pet Sematary Two; The Last of the Mohicans.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Sarafina!*

911. BLOOMFIELD—ROYAL—(748-3555). *#1—Candyman. #2—Under Siege.*

912. CEDAR GROVE—CINEMA 23—(857-0877). *#1—The Last of the Mohicans. #2—Under Siege. #3—Dr. Giggles. #4—Sneakers. #5—Glengarry Glen Ross; Candyman.*

915. LIVINGSTON—COLONY—(992-1646). #1—Through 11/5: *Glengarry Glen Ross.* Beg. 11/6: *Jennifer Eight.* #2—Through 11/5: *School Ties.* Beg. 11/6: *A River Runs Through It. #3—Mr. Saturday Night.*

916. MILLBURN—MILLBURN—(376-0800). *#1—Night and the City. #2—Public Eye.*

917. MONTCLAIR—CLARIDGE—(746-5564). *#1—Mighty Ducks. #2—Consenting Adults. #3—Of Mice and Men; Public Eye.*

918. MONTCLAIR—WELLMONT—(783-9500). *#1—Dr. Giggles; Sarafina! #2—Zebrahead.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). *#1—Single White Female. #2—Zebrahead. #3—Dr. Giggles. #4—South Central. #5—Night and the City. #6—Consenting Adults. #7—Candyman. #8—Sarafina! #9—Under Siege. #10—The Mighty Ducks. #11—The Last of the Mohicans.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). *#1—Night and the City. #2—Hero; Husbands and Wives. #3—A River Runs Through It.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). *#1—Under Siege. #2—The Last of the Mohicans. #3—Hero.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Mighty Ducks.*

931. CRANFORD—CRANFORD—(276-9120). *#1—Public Eye. #2—School Ties.*

932. ELIZABETH—ELMORA—(352-3483). Indian feature film.

933. LINDEN—LINDEN FIVE—(925-9787). *#1—Under Siege. #2—Candyman. #3—Consenting Adults. #4—The Mighty Ducks; Dr. Giggles. #5—The Public Eye.*

934. ROSELLE PARK—NEW PARK—(241-2525). *#1—The Mighty Ducks. #2—Candyman. #3—The Last of the Mohicans. #4—Night and the City. #5—Dr. Giggles; Zebrahead.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Glengarry Glen Ross.*

936. UNION—UNION—(686-4373). *#1—Candyman. #2—Dr. Giggles.*

937. WESTFIELD—RIALTO—(232-1288). *#1—Night and the City. #2—Hero. #3—Mr. Saturday Night.*

938. WESTFIELD—TWIN—(654-4720). *#1—The Mighty Ducks. #2—Consenting Adults.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). *#1—Night and the City. #2—The Last of the Mohicans. #3—Bob Roberts. #4—The Mighty Ducks.*

951. CLOSTER—CLOSTER—(768-8800). *Consenting Adults.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—The Last of the Mohicans. #2—Under Siege. #3—Consenting Adults. #4—Night and the City.*

953. EMERSON—QUAD—(261-1000). *#1—The Mighty Ducks. #2—Candyman; Sneakers. #3—Dr. Giggles; Mr. Saturday Night. #4—Mr. Baseball.*

959. PARAMUS—CINEMA 35—(845-5070). *Innocent Blood; Mr. Baseball.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Under Siege. #2—Hero. #3—School Ties. #4—Glengarry Glen Ross; Of Mice and Men. #5—The Last of the Mohicans. #6—Night and the City. #7—A River Runs Through It. #8—The Mighty Ducks. #9—The Public Eye. #10—Consenting Adults.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—Dr. Giggles. #2—Zebrahead. #3—Candyman.*

964. RAMSEY—LOEWS INTERSTATE—(327-0153). *#1—Public Eye. #2—Consenting Adults.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—The Mighty Ducks. #2—Consenting Adults. #3—Night and the City. #4—A River Runs Through It. #5—Candyman. #6—Of Mice and Men; Pure Country. #7—Dr. Giggles. #8—Glengarry Glen Ross. #9—Hero. #10—Under Siege. #11—The Public Eye; The Last of the Mohicans.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Husbands and Wives; Hero.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Night and the City. #2—The Last of the Mohicans. #3—School Ties. #4—Mr. Saturday Night.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—Pet Sematary Two; Mr. Baseball. #2—3 Ninjas; Honeymoon in Vegas. #3—Single White Female; Sister Act.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Under Siege; School Ties. #2—Hero; The Public Eye: #3—Husbands and Wives; Dr. Giggles. #4—Candyman.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). *#1—Consenting Adults. #2—Glengarry Glen Ross. #3—The Public Eye; Honey, I Blew Up the Kid.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Night and the City.* #2—Through 11/5: *The Last of the Mohicans.* Beg. 11/6: *Passenger 57. #3—A River Runs Through It. #4—Under Siege.*

For movie showtimes

CALL 777-FILM

Your what where and when guide to the movies.

New York MAGAZINE

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

BLADE RUNNER—(1 hr. 56 min.; 1982, 1992) This rerelease of Ridley Scott's 1982 homage-parody of forties *film noir* features new footage and a revised ending. With Harrison Ford as a twenty-first-century Los Angeles police detective on a mission to eliminate some humanoids gone berserk. R. **10**

BOB ROBERTS—(1 hr. 43 min.; 1992) Actor Tim Robbins's sarcastic mock documentary is about the rise of an American fascist, a folk singer/capitalist who takes over the Dylanesque slogans of the sixties and turns them into reactionary nostrums. Bob (Robbins) smiles prettily, sings Old Left anthems with joshing supply-side lyrics, and runs for senator as a family-values creep. Everyone loves him—except the few people who hate him. It's hipster-liberal filmmaking—jokes for a knowing audience. The audience is alive to the filmmaking conceits and laughs whenever a familiar face (James Spader, Susan Sarandon) does an imitation of a hack local newscaster or when Gore Vidal shows up as a bored old liberal senator, powerless to stop the rise of the abominable Bob. Unfortunately, *Bob Roberts* has the self-congratulatory air that friends amusing themselves often bring to filmmaking projects. (9/28/92) R. **15, 21, 38, 44, 515, 522, 601, 627, 950**

A BRIEF HISTORY OF TIME—(1 hr. 24 min.; 1992) In his latest documentary, director Errol Morris (*The Thin Blue Line*) follows renowned scientific thinker Stephen Hawking in his quest to understand our place in the universe. Inspired by Hawking's book of the same name. NR. **81, 534**

BROTHER'S KEEPER—(1 hr. 44 min.; 1992) In an award-winning documentary, filmmakers Joe Berlinger and Bruce Sinofsky delve into the mysterious death of Bill Ward, one of four illiterate bachelor brothers—dairy farmers who had never been farther than a few miles from their squalid home in upstate New York. The lyrical and true story begins when one brother is accused of the killing and the simple farmers are thrust into a whirlwind of media attention. NR. **15, 206**

CANDYMAN—(1 hr. 41 min.; 1992) When an urban myth about a hook-handed killer becomes a horrifying reality, inquiring graduate student Helen Lyle (Virginia Madsen) knows she's found an interesting topic for her dissertation. Based on a short story by Clive Barker. R. **8, 18, 33, 33, 60, 67, 89, 91, 152, 155, 157, 158, 159, 160, 208, 210, 211, 213, 217, 218, 221, 222, 300, 304, 307, 310, 314, 317, 318, 406, 500, 504, 505, 512, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 706, 714, 723, 724, 761, 803, 810, 816, 818, 900, 901, 902, 903, 905, 911, 912, 919, 933, 934, 936, 953, 962, 965, 970**

CLOSE TO EDEN—(1 hr. 46 min.; 1992) Amid the prosaic steppes of China's inner Mongolia, a young married couple live a quiet, traditional life much like their forefathers'. Inevitably, though, their peaceful, untainted life is threatened by encroaching modernization, Chinese laws, and a stranded Russian truck driver. NR. **81**

CONSENTING ADULTS—(1 hr. 35 min.; 1992) Richard and Priscilla Parker, a successful couple in the suburbs, envy the flashy, fast-lane life of their new neighbors, Eddy and Kay Otis. But the price of keeping up with the Otises becomes too dear when murder and intrigue enter into the bargain. With Kevin Kline, Mary Elizabeth Mastrantonio, Kevin Spacey, and Rebecca Miller. Dir. Alan J. Pakula. R. **11, 18, 26, 40, 55, 66, 85, 152, 158, 160, 200, 203, 204, 216, 219, 221, 222, 304, 305, 306, 308, 309, 314, 316, 319, 400, 406, 504, 506, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 613, 625, 632, 634, 635, 636, 638, 706, 709, 715, 718, 722, 755, 759, 761, 801, 805, 817, 818, 900, 904, 917, 919, 933, 938, 951, 952, 961, 964, 965, 971**

DANZON—(1 hr. 43 min.; 1992) When her dance partner disappears, Julia—a telephone operator by day and a sultry ballroom dancer by night—embarks on a picaresque journey to the vibrant dance halls of Veracruz to find him. With Maria Rojo. Directed by Maria Novaro. PG-13. **81**

A DAY IN OCTOBER—(1 hr. 43 min.; 1992) In Denmark during World War II, a wounded Resistance fighter enlists a willful young Jewish girl and her reticent family to help him in a dangerous rescue plot. Kenneth Madsen directs this portrait of one family's struggle during the overnight rescue of 7,200 Danish Jews by their Christian compatriots during the Nazi occupation. PG-13. **15, 38, 42**

DR. GIGGLES—(1 hr. 33 min.; 1992) The nurses at Tarawood Mental Institution jokingly call one patient Dr. Giggles because of his obsession with medicine and his maniacal laugh. But Giggles escapes, and there's nothing funny about his penchant for heart surgery—without anesthesia. With Larry Drake. Directed by Manny Coto. R. **6, 20, 22, 31, 38, 52, 66, 89, 152, 157, 158, 159, 160, 200, 211, 213, 218, 221, 222, 300, 304, 307, 310, 314, 317, 318, 322, 400, 406, 503, 505, 506, 507, 510, 514, 517, 522, 530, 532, 601, 606, 608, 610, 611, 618, 621, 625, 634, 706, 723, 724, 755, 761, 800, 818, 900, 901, 902, 903, 905, 912, 918, 919, 933, 934, 936, 953, 962, 965, 970**

THE EFFICIENCY EXPERT—(1 hr. 25 min.; 1992) Anthony Hopkins takes a hard look at the cold corporate machine as Errol Wallace, a management consultant whose efforts to streamline the failing Ball moccasin factory are unwittingly foiled by the company's warm and quirky employees. PG. **10, 43**

ENCHANTED APRIL—(1 hr. 38 min.; 1992) Director Mike Newell's film starts well. In drizzly London, in the twenties, two middle-class women (Josie Lawrence and Miranda Richardson) pull themselves free from stifling marriages and rent a medieval castle on the Italian seacoast for a month. As they meet their unlikely collaborators in this venture—a literary battle-ax (Joan Plowright) and a brittle young socialite (the beautiful Polly Walker), both of whom also need to get away—Newell sets up the social contrasts amusingly. The scenes play swiftly and well. But soon after the four women arrive at their sunshiny paradise, the movie turns soft, with everyone being terribly nice to everyone else. The husbands show up, and they're suddenly very nice too. Newell lets the comic atmosphere evaporate; he gives in to the audience's desire for everything to turn out well. Apparently, there are no bad people, only people who live in bad weather. With Alfred Molina, Jim Broadbent, and Michael Kitchen. From a novel by Elizabeth von Arnim. (8/17/92) PG. **3, 55**

FATHERS AND SONS—(1 hr. 40 min.; 1992) A recently widowed film director downshifts to a quieter life as an Asbury Park bookstore owner and sole parent of Ed, an angst-ridden adolescent. With Jeff Goldblum, Rory Cochrane, Rosanna Arquette, and Natasha Gregson Wagner. R. **18, 67**

1492: CONQUEST OF PARADISE—(2 hrs. 32 min.; 1992) Director Ridley Scott tries desperately to fight off banality, and he shoots up a storm of imagery. At times, too big a storm—the movie is exhausting and about half satisfying. The great Gérard Depardieu plays Columbus as a man of passion, madly ambitious, ruthless, but with wide streaks of decency and intelligence. This Columbus cannot bring himself to flatter the right Spanish aristocrats (except for Queen Isabella, whom he flirts with), and eventually the nasty aristos, who are jealous of his accomplishments, bring him down. Depardieu tries to hold a lot of the performance inside, but every once in a while he turns to the sea and makes love to the horizon (west, of course) as if it were a woman. He's as convincing a romantic visionary as we are likely to see. Sigourney Weaver shows up as Queen Isabella, standing tall and straight and looking fabulous in an amazing queenly dress of stiff brocade studded with gems. Once Columbus gets to the New World, however, the movie begins to resemble a hallucinatory Werner Herzog film like *Aguirre: Wrath of God*. And Roselyne Bosch, the journalist who wrote the screenplay, waffles on an important issue: Did Columbus sense that a gigantic clearing away of the natives was inevitable? Was it inevitable? (10/19/92) PG-13. **18, 33, 59, 65, 904**

GAS FOOD LODGING—(1 hr. 42 min.; 1992) A single mother and waitress struggles to raise two teenage daughters—one a dreamy movie buff, the other a sulky rebel—in a dusty roadside town in New Mexico. With Brooke Adams, Fairuza Balk, and Ione Skye. Directed by Allison Anders. R. **11, 43**

★ **GLENGARRY GLEN ROSS**—(1 hr. 40 min.; 1992) The real-estate hucksters in Mamet's play *Glengarry Glen Ross* love to sell, and Mamet celebrates the go-ahead American business energy—the desperation, the lies, the flamboyance and courage of a really outrageous shuck. Mamet has adapted the play for the movies, retaining its hypertense theatrical concentration: He has added some scenes of actual salesmanship, some virtuoso bullying on the telephone, but neither he nor director James Foley tries too hard to open up the material, which still takes place, almost exclusively, in a garishly red-walled Chinese restaurant and in the real-estate sales office across the street. Hell and hell. The filmmakers seem to have realized that Mamet's dialogue, with its broken and obscene speech, the words darting ahead and then collapsing, was the play's great achievement. The close-ups and cutting, occasionally, break up verbal rhythms that need to be heard unbroken to make their proper effect. Still, much of *Glengarry Glen Ross* is effective, and the high-powered cast gets off one spectacular tirade after another. Mamet has written a magnificent cameo for Alec Baldwin, as a successful salesman swinging a pair of brass balls. Though Al Pacino doesn't have the ironic bite that Joe Mantegna brought to the part of ace salesman Ricky Roma, he gives Roma human dimensions that Mantegna didn't. And Jack Lemmon has a considerable triumph in the role of Shelley Levene, an aging salesman losing his grip. With Ed Harris, Kevin Spacey, and Alan Arkin. (10/12/92) R. **10, 19, 44, 46, 67, 206, 219, 311, 315, 406, 505, 512, 514, 523, 533, 601, 606,**

608, 610, 612, 625, 634, 638, 700, 702, 706, 715, 718, 719, 761, 801, 808, 820, 912, 915, 935, 961, 965, 971

HERO—(1 hr. 52 min.; 1992) The new Stephen Frears film struggles hard to be the successor to such boisterous comedies of American folly as Frank Capra's *Mr. Deeds Goes to Town*. But Frears, trying for a mordant, ironic tone, misses some of the square, central feelings while remaining obvious. Still he handles actors as well as anyone, so *Hero* has its pleasures. Dustin Hoffman, as Bernie La Plante, a failed husband and father, gets a chance to redo and refine his classic Ratso Rizzo performance from *Midnight Cowboy*. Bernie happens to be driving through a violent rainstorm when an airplane makes a crash landing nearby. He goes in, pulls out a number of injured passengers before the airplane blows up, and slinks away. Among the passengers, Gale (Geena Davis), a hard-driving local-news reporter, wants to find the man who saved her. Davis gives the most aggressive performance of her life, but when she thinks of her savior, a big, goofy smile takes over her face. Gale's TV station in Chicago offers a million bucks to the "angel of Flight 104," at which point alank-haired bum, a certain John Bubber (Andy Garcia), comes forward, and claims to be the guy. The story doesn't quite make sense, but the filmmakers appear to be aiming at something deeper—a recognition of the heroism in all of us. This sort of tender wisdom doesn't fit easily into the high-pitched farce structure. With Kevin J. O'Connor and Chevy Chase. (10/12/92) R. **10, 19, 24, 36, 53, 68, 85, 160, 210, 214, 217, 219, 304, 306, 307, 308, 313, 314, 406, 503, 505, 523, 524, 526, 530, 601, 606, 608, 610, 611, 616, 621, 625, 634, 635, 705, 706, 708, 714, 723, 724, 755, 761, 801, 805, 816, 902, 904, 906, 907, 908, 920, 922, 937, 961, 965, 966, 970**

★ **HOWARDS END—**(2 hrs. 20 min.; 1992) The images in this Merchant Ivory adaptation of E. M. Forster's great novel are weighted and dark, with mysterious power, and the movie as a whole has extraordinary poise and spirit. Vanessa Redgrave is Ruth Wilcox, the dying mistress of the country farmhouse Howards End, which may stand for what's best in the England of 1910; Anthony Hopkins is her brusque, intelligent, but fatally limited husband, Henry, a millionaire in the rubber trade, the very soul of the Empire. After Mrs. Wilcox dies, Henry proposes marriage to Margaret Schlegel (Emma Thompson), one of two intellectual, liberal sisters living on a private income in London. And Helena Bonham Carter is extraordinary as Margaret's impetuous sister Helen, who becomes the champion of a culture-hungry but impoverished young clerk, Leonard Bast (Sam West). (3/9/92) PG. **11, 54, 87, 608**

HUGH HEFNER: ONCE UPON A TIME—(1 hr. 31 min.; 1992) David Lynch and Mark Frost pull together home movies, exclusive footage of life inside the Playboy Mansion, clips of early television appearances, and candid interviews with friends and enemies in their portrait of the definitive Playboy. NR. **45**

★ **HUSBANDS AND WIVES—**(1 hr. 47 min.; 1992) All in all, quite good, though it may be a decade before anyone can see it for itself. Woody Allen has returned to the kind of upper-middle-class New York egotist whose romantic trials he chronicled in *Manhattan*—the people who want so much out of life that they wind up acing themselves out of happiness. In excruciating scenes, Woody and Mia Farrow play out their final hour—he, petulantly, as if caught in a stationery store that has run out of his favorite pencil; she, depressingly, without spirit, head down, shoulders turned in. There is a complementary couple—Sally (Judy Davis), a hypertense striver who cheats herself out of pleasure, and Jack (Sydney Pollack), a middle-aged egotist who tires of strenuous Sally and takes up with a very serious aerobics instructor. Everything to do with Sally and Jack is superb, though the movie is shot in baffling mock-cinema-vérité style, complete with jerking camera and offscreen interviewer. The movie works despite this tic. As the young writing student who catches Woody's eye, Juliette Lewis certainly has a way about her—when she catches at her throat self-consciously and turns her head, her eyes flash darkly. Art, not life, and a bittersweet mix. Cinematography by Carlo di Palma. (9/21/92) R. **8, 18, 61, 85, 203, 321, 511, 601, 612, 708, 762, 920, 966, 970**

IN THE SOUP—(1 hr. 33 min.; 1992) A would-be filmmaker desperate for financing; a small-time crook teeming with illegal schemes; and a gorgeous neighbor are all in the pot of director Alexandre Rockwell's quirky black-and-white comedy. NR. **3, 55**

JENNIFER EIGHT—(2 hrs. 7 min.; 1992) Burnt-out, Sergeant John Berlin (Andy Garcia), an L.A. cop, moves up north for a quiet life in a small-town police force. But a mysterious series of murders and a beautiful young witness (Uma Thurman)—sure to be the killer's next victim—send Berlin back into the fray. Directed by Bruce Robinson. R. **10, 18, 24, 34, 62, 65, 85, 219, 300, 302, 304, 406, 516, 517, 610, 612, 625, 702, 708, 761, 915**

★ **JOHNNY STECCHINO—**(1 hr. 45 min.; 1992) That great *stupido* Roberto Benigni is a tremendous favorite in his native Italy, and here, Benigni—as star, writer (with Vincenzo Cerami), and director—gives the fullest exposure yet to his comic talents. Benigni is skinny, with a thatch of unruly hair, no chin to speak of, and protruding lips. His is the comedy of literal-mindedness: He's always missing the context of a situation (a good definition of innocence). This time, he plays Dante, a lonely Roman bus driver who turns out to be a dead ringer for an embattled Sicilian mafioso. The mafioso's wife (Nicoletta Braschi) lures Dante back to Palermo, where, she hopes, the impending death of the look-alike will free her and her husband to escape their enemies. Though Benigni's direction tends to the poky—he likes a joke to sit on the screen until it's more hard-boiled than sunny-side up—the movie is intermittently very funny. (10/26/92) R. **63**

THE LAST OF THE MOHICANS—(1 hr. 50 min.; 1992) A new genre: the opaquely violent historical action film. Michael Mann's adaptation of James Fenimore Cooper's primal American fiction is bloody and baffling, a large-scale, dark-toned movie that gravely moves through scene after scene of stalking, attacking, hatcheting, and shooting. Despite tons of exposition, Mann never really establishes what the film is about. It is set during the French and Indian War, in 1757, when the British and French monarchies, struggling for control of the northeastern part of the continent, pulled Indian tribes into the war with them. Why the Indians are loyal to the Europeans is a mystery; why they spend so much time chopping one another up is an even greater mystery. And the greatest mystery of all is Cooper's pop invention, Nathaniel (Daniel Day-Lewis), or "Hawkeye." The pure-white child of English settlers, orphaned, he was raised by the Mohican chief Chingachgook (Russell Means). More graceful than the typical action hero, Daniel Day-Lewis possesses an elegant but strongly defined prow (fine, straight nose, broad forehead) and shoulder-length hair, and he's lithe rather than muscular—fighting spirit rather than conquering flesh. Grandiose cinematography by Dante Spinotti. With Madeleine Stowe. (9/28/92) R. **8, 19, 31, 38, 48, 83, 152, 160, 206, 210, 214, 219, 300, 302, 304, 310, 313, 315, 319, 406, 500, 503, 504, 505, 506, 513, 514, 516, 517, 528, 530, 600, 606, 608, 610, 612, 616, 618, 621, 625, 627, 632, 634, 700, 703, 706, 708, 715, 722, 756, 757, 761, 802, 817, 818, 819, 822, 902, 905, 906, 907, 908, 912, 919, 922, 934, 950, 952, 961, 965, 967, 972**

THE LOVER—(1 hr. 43 min.; 1992) Reviewed in this issue. **50**

THE MIGHTY DUCKS—(1 hr. 40 min.; 1992) When a slick young lawyer (Emilio Estevez) is slapped with a community-service sentence, his penalty comes in the form of a bedraggled Pee Wee hockey team, the worst in the league. Can he make a winning team from this scruffy crew of misfits? Directed by Stephen Herek. PG. **11, 36, 67, 152, 158, 160, 200, 214, 215, 216, 219, 221, 300, 301, 305, 306, 309, 319, 401, 504, 505, 506, 512, 513, 517, 520, 522, 524, 530, 601, 606, 608, 610, 611, 616, 619, 621, 625, 632, 634, 636, 706, 709, 714, 722, 753, 755, 759, 803, 815, 818, 819, 821, 900, 902, 904, 917, 919, 930, 933, 934, 938, 950, 953, 961, 965**

MR. BASEBALL—(1 hr. 53 min.; 1992) A renegade major-league baseball player (Tom Selleck) attempts to jump-start his career by playing for a Japanese team and finds himself in a whole different ball game. With Ken Takakura and Aya Takanashi. Directed by Fred Schepisi. PG-13. **210, 511, 522, 606, 755, 900, 953, 959, 969**

MR. SATURDAY NIGHT—(1 hr. 15 min.; 1992) Buddy Young Jr. (Billy Crystal), a sort of cross between Milton Berle and Jackie Mason, is a hard-shelled egotist who sacrifices everything for laughs, emptying out his personal life, humiliating his wan-faced brother, Stan (David Paymer), who faithfully serves him for 50 years. Working with screenwriters Lowell Ganz and Babaloo Mandel, Crystal, who makes his directorial debut, gives Buddy a depressed consciousness of guilt and defeat; the writing emphasizes the other-annihilating nastiness and indifference under the cornball jokes. Crystal, a superb comic himself, wants us to see that the compulsion to make jokes, to tear across everyone else's conversation, is not mock hostility, it's true hostility, and it alienates the clown from people who love him. Look at poor Buddy. At 73, he's estranged from his family, and his career has sagged so badly he finds work playing mainly the Florida condominiums. The center of the movie, surprisingly, is not Buddy's art but his relationship with his brother, who was funny, too, but never had the guts to go onstage. Immediately, we see the bonds of envy and need that hold them together, but Crystal then explains and footnotes, circling back to the same points again and again. Crystal directs competently, though without much invention, but he's only halfway successful in playing the character. This sane and self-critical modern comic, with warmth in his eyes even when he says mean things, wouldn't alienate anyone. With Helen Hunt and a variety of famous performers in small roles. (10/5/92) R. **41, 59, 67, 203, 214, 219, 302, 306, 315, 522, 524, 527, 533, 608, 625, 702, 708, 714, 761, 800, 915, 937, 953, 967**

MISTRESS—(1 hr. 50 min.; 1992) A discouraged Hollywood screenwriter/director tries to leave Tinseltown for New York but discovers that his true love is the big screen and his favorite word, "action." R. **12.220**

MY NEW GUN—(1 hr. 39 min.; 1992) Debbie and Gerald are a young couple living a typical—if slightly surreal—suburban life. Then Gerald's insistence on buying a gun against Debbie's wishes triggers a series of unexpected and unsettling events. With Diane Lane, Stephen Collins, and Tess Harper. Directed by Stacy Cochran. NR. **3**

★ ***NIGHT AND THE CITY*****—**(1 hr. 44 min.; 1992) In Irwin Winkler and Richard Price's feverish love lyric to New York, everyone is hustling for a little piece of the action, yet they all accept their dishonest milieu as the best patch of Heaven on this earth. The snapping-at-heels pace of the movie, the petty desperation, the lies, the mad rushing around the streets at night—my God, we're home! This is one of the great New York movies. Robert De Niro is youthful and likably fluent as Harry Fabian, a nervy, chiseling, ambulance-chasing lawyer who has never attained respectability or self-respect. There's a sweetness in De Niro that we've never noticed before. Harry wants not money but perhaps a little respect at Boxers, the local pub where most of the characters hang out; most of all, he wants to top the most distinguished customer of the pub, Boom Boom Grossman (Alan King), a former boxer who has become a crooked, bullying fight promoter. De Niro gives what could have been a stock role a new twist: His Harry has furtive goodness. The only one who understands Harry's innocence is Helen (Jessica Lange), the wife of nasty Phil (Cliff Gorman) the bartender. Lange plays a deglamorized, worn-looking woman who has a criminal record and isn't always very bright, but she plays it with full emotion, and the tender ruefulness of her Helen is overwhelming. The shabbiness of the small-time fight scene—the ancient trainers, the ethnic kids walloping each other in a tiny gym—adds to the movie's poetry of broken dreams. All the minor actors, playing rough New York types, drive the nail in with a single blow. Only at the end, striving for an upbeat finish, do Price and Winkler let go of the reins. With Jack Warden. (10/26/92) R. **13, 19, 33, 53, 68, 80, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 220, 300, 302, 304, 313, 315, 319, 322, 401, 406, 501, 502, 503, 506, 507, 509, 514, 517, 520, 523, 530, 600, 606, 608, 610, 612, 613, 619, 621, 625, 705, 706, 707, 709, 723, 724, 755, 761, 764, 801, 809, 816, 820, 902, 904, 916, 919, 920, 934, 937, 950, 952, 961, 965, 967, 972**

OF MICE AND MEN—(1 hr. 50 min.; 1992) An intelligent rendering of John Steinbeck's novel. The question is: Why do it? The whole world knows this high-school classic as a tragic fable of love, and there are no surprises in it. This adaptation, which was directed by Gary Sinise and stars Sinise as George, the smart one, and John Malkovich as Lenny, the feeble-brained giant, has a cast-iron feeling of overdefinition, and anything overdefined sits poorly on the screen, which needs the illusion of life unfolding freely. The story is set on a California farm during the Depression; the bored young woman (Sherilyn Fenn) married to the owner's son has nothing to do but flirt with the men until she gets her neck busted, and each figure on the farm plays his stock allegorical role (cruel egotism, wounded dignity, and so on). The humor in Malkovich's performance makes Lenny a human being and not just an object of horrified pity. What's best in the film, apart from the high level of the acting all around, is the movieish stuff that eludes too-obvious moral significance—the buildings, land, and work of the farm itself, and the awful loneliness of the celibate farmhand community, where crippled men yearn for a few words of talk in the night. (10/12/92) PG-13. **6, 20, 26, 43, 59, 152, 200, 206, 302, 312, 319, 510, 523, 533, 621, 705, 724, 761, 808, 904, 906, 917, 961, 965**

PANAMA DECEPTION—(1 hr. 34 min.; 1992) Director Barbara Trent exposes a side of the 1989 U.S. invasion of Panama not found in the mainstream-media reports, featuring such notables as the CIA, the DEA, Noriega, and George Bush. NR. **11**

PASSENGER 57—(1 hr. 24 min.; 1992) Fasten your seatbelts—it's going to be a bumpy ride on this jumbo jet with both a psychotic terrorist and a reluctant antiterrorist expert among its many passengers. R. **33, 155, 217, 219, 310, 318, 406, 503, 503, 507, 517, 527, 532, 610, 612, 625, 639, 708, 723, 724, 756, 761, 818, 903, 972**

THE PROFESSIONAL—(1 hr. 35 min.; 1992) This animated thriller based on the popular Japanese comic-book hero Duke Togo, created by Takao Saito, pits a deadly hired assassin against ruthless agents from the KGB and CIA. NR. **12**

THE PUBLIC EYE—(1 hr. 39 min.; 1992) An oddly evasive film about a great New York tabloid photographer, a shutterbug hero living entirely for his art. In 1942, Leon Bernstein (Joe Pesci), known as "the great Bernzini," patrols the city, often arriving at the scene of a crime before the cops. A consciously stylized figure, he is meant to be no less pure an artist than, say, Van Gogh. Howard Franklin, a former screenwriter here making his directorial debut, appears to have combined details of the life of Weegee (né Arthur Fellig), the great tabloid photographer of the thirties and forties, with some standard movie legends about outsiders and artists. Bernzini tells off the cops and the mob; he's clever, manipulative, and utterly independent. At the same time, living purely for his art, Bernzini is forever cut off from pleasure and romantic success. Joe Pesci, a ferrety little tough with fabulous instincts, gives an amazingly delicate and likable performance. His Bernzini is proud of his art yet vulnerable enough to be hurt by the contempt others have for him. But what is Bernzini's attitude in the face of all the disasters he merely "records"? Franklin blandly accepts the rationale that the shutterbug doesn't cause any of the troubles he photographs. The professional details are fascinating and often witty, and the movie, physically, is a beautiful production, with a rich, dark period look—every shot is filled with an emotionally saturated appreciation of the style of 1942. With Barbara Hershey. (11/2/92) R. **13, 19, 25, 38, 59, 87, 200, 214, 217, 219, 304, 307, 313, 315, 406, 503, 522, 524, 533, 606, 608, 616, 619, 625, 639, 704, 716, 724, 753, 755, 807, 902, 904, 916, 917, 931, 933, 961, 964, 965, 970, 971**

PURE COUNTRY—(1 hr. 52 min.; 1992) Grammy-award-winning singer George Straight makes his film debut in the story of a country singer who makes it to the big time but finds there's no place like down home. Directed by Chris Cain. PG. **608, 965**

RAMPAGE—(1 hr. 37 min.; 1987) A young man brutally murders five people and then hides beneath the guise of madness to avoid punishment. William Friedkin delves into the issues of pleading insanity, capital punishment, and victims' rights in a psychological thriller. With Alex McArthur and Michael Biehn. R. **18, 32, 64, 85**

RESERVOIR DOGS—(1 hr. 39 min.; 1992) Reviewed in this issue. R. **10, 19, 85**

A RIVER RUNS THROUGH IT—(2 hrs. 3 min.; 1992) In Robert Redford's movie based on Norman Maclean's popular memoir of life in Montana around World War I, words emerge slowly, painfully, out of an overwhelming well of silence. It begins with Redford himself earnestly narrating in Maclean's voice. There are period photographs of ladies in frocks and men in straw hats, and then the majesty of Montana's landscape. After all this richly evocative buildup, one is disappointed to discover that the movie is about nothing more than the relationship between two loving brothers—one sober and intellectual (Craig Sheffer), the other wild, reckless, and beautiful (Brad Pitt)—who both share a passion with their father (Tom Skerritt) for fly-fishing. Redford is trying to capture a nostalgia so powerful that it aches, and in the fishing scenes, which truly gleam in the sun, as if Providence itself were uncoiling in the artfully cast lines, Redford achieves a sense of wonder that is quite satisfying. The rest of the time, he strains for large emotions by heavily emphasizing commonplace events. Paul, the reckless one, is too perfect to live (so we are told), for Paul, a genius of a fisherman, is a work of art, and life is not art. Playing this extravagant ideal, pretty Brad Pitt doesn't so much act as throw himself into and out of rooms and flash his candy smile. Craig Sheffer, as the Maclean autobiographical figure, has a cleft chin, a monumental forehead, and a wonderful, face-creasing smile. He's a likable performer, but we don't really know what his silences are meant to convey, and Redford doesn't seem to, either. (10/19/92) PG. **10, 62, 79, 206, 219, 311, 315, 406, 505, 516, 524, 527, 533, 606, 608, 612, 703, 706, 709, 723, 761, 802, 808, 809, 820, 915, 920, 961, 965, 972**

SARAFINA!—(1 hr. 36 min.; 1992) Based on the Broadway musical about a remarkable teacher in South Africa who defies the authorities to teach her students lessons not found in approved textbooks, lessons about their heritage, apartheid, and themselves. PG-13. **11, 26, 36, 91, 152, 158, 160, 213, 218, 530, 910, 918, 919**

SCHOOL TIES—(1 hr. 39 min.; 1992) How far will David Greene, a Jewish student on a football scholarship, go to fit in at an elite prep school where wealth and Wasps reign? With Brendan Fraser, Chris O'Donnell, Andrew Lowery, and Matt Damon. Directed by Robert Mandel. PG-13. **24, 62, 215, 216, 302, 305, 315, 319, 400, 512, 516, 517, 521, 533, 606, 608, 625, 702, 761, 808, 904, 915, 931, 961, 967, 970**

SIMPLE MEN—(1 hr. 45 min.; 1992) Director Hal Hartley brings his trademark wry humor and existential-dialogue to the circuitous odyssey of a shy college student who is joined by his errant brother, a white-collar criminal, in a search for their long-lost father. With Robert Burke, William Sage, Karen Sillas, and Elina Lowensohn. Co-produced by Hartley and Ted Hope. R. **3**

★**SINGLES**—(1 hr. 39 min.; 1992) A hand-holding charmer. Writer and director Cameron Crowe, who wrote *Fast Times at Ridgemont High* and wrote and directed the lovely *Say Anything*, has a light, sophisticated touch. Casually organized as a series of interlocking vignettes, *Singles* is about the tentative emotions of a group of young men and women in their twenties who live in a reconditioned old apartment complex in Seattle. Steve (Campbell Scott) and Linda (Kyra Sedgwick) meet at a rock club, and they both sense that they belong together, but they keep missing the big moment that would seal their happiness. Janet (Bridget Fonda), a waitress who wants to be an architect, worries that her breasts aren't big enough to please her boyfriend. She needs a nonconforming guy, and she's got one, a schmuck, Cliff, played with amazing comic grace by Matt Dillon. Cliff, who has shoulder-length hair and a vain little touch of beard on his chin, is one of the many washed-up rockers hanging around Seattle clubs. Determined to be nice to one another, these characters do not engage in competition or sarcasm. Passion seems to be out, too. They are waiting for someone to tell them that it's okay to fall in love—yet no one can tell them such a thing but themselves. That's the gentle point of the picture. (10/5/92) PG-13. **10, 20, 45, 59, 67, 522, 524**

SNEAKERS—(2 hrs. 9 min.; 1992) Robert Redford is top tomato of a disreputable band of high-tech security experts misnamed "sneakers." With Dan Aykroyd, Ben Kingsley, Mary McDonnell, River Phoenix, Sidney Poitier, and David Strathairn. Directed by Phil Alden Robinson. PG-13. **19, 38, 59, 315, 321, 515, 521, 523, 530, 619, 715, 753, 762, 807, 820, 912, 953**

SOUTH CENTRAL—(1 hr. 39 min.; 1992) Writer-director Steve Anderson examines the harsh realities of life on the streets of the inner city in a story of a young father's struggle to reclaim his son from the grips of one of L.A.'s notorious gangs. R. **33, 158, 159, 160, 530, 907, 908, 919**

SWOON—(1 hr. 35 min.; 1992) Using archival footage, courtroom testimony, and re-created dramatic scenes, director Tom Kalin takes an in-depth look at the notorious murder trial of Leopold and Loeb, two young men—both homosexual and from wealthy Jewish families—accused of killing a 14-year-old boy in Chicago in the twenties. NR. **3**

UNDER SIEGE—(1 hr. 53 min.; 1992) Steven Seagal's latest action thriller puts him out to sea on a nuclear battleship, up against a deranged ex–Special Forces leader and a corrupt naval commander. With Tommy Lee Jones and Gary Busey. Directed by Andy Davis. R. **10, 19, 24, 33, 33, 60, 67, 85, 91, 152, 155, 157, 158, 159, 160, 200, 204, 208, 211, 213, 217, 218, 219, 221, 222, 300, 301, 303, 306, 313, 317, 318, 406, 503, 505, 506, 507, 510, 514, 517, 522, 527, 530, 532, 603, 606, 608, 610, 617, 621, 625, 634, 635, 705, 706, 708, 709, 714, 723, 724, 753, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 903, 905, 905, 911, 912, 919, 922, 933, 952, 961, 965, 970, 972**

★**UNFORGIVEN**—(2 hrs. 10 min.; 1992) A bitterly honest and witty movie—an adult Western. Working with a vibrant, classically structured screenplay by David Webb Peoples, Clint Eastwood has created a work of surprising moral complexity, a mordant yet sustained and even-flowing work of art. In the lonely town of Big Whiskey in the Wyoming high country, a prostitute laughs at a cowboy as he undresses, and he slashes her face with a knife. The sheriff, Little Bill Daggett (Gene Hackman), a jovially ruthless retired outlaw, forces the cowboy and his partner to turn over to the owner of the whorehouse a payment of six horses. By failing to serve justice, the sheriff unleashes the dogs of chaos. Clint Eastwood has always had a mordant streak of humor based on cutting through the bull. Now he achieves the same abrupt rush of attention without always resorting to violence. He has discovered the pleasures of language and irony. Eastwood's *Unforgiven* is a work of revisionist classicism, yet it's a masterpiece. With Morgan Freeman and Saul Rubinek as a dime novelist, the ersatz poet of the old West's decline. (8/24/92) R. **52**

VAN GOGH—(2 hrs. 35 min.; 1992) In French with English subtitles. During the last three months of his life, the post-impressionist painter Vincent Van Gogh painted some of his greatest work while living in the picturesque Auvers-Sur-Oise. Here is a pastoral account of the painter's turbulent relationship with his brother Theo; Marguerite, the daughter of his patron; and the many eclectic characters with whom he communed. R. **81**

VENICE/VENICE—(1 hr. 48 min.; 1992) A maverick American film director is thrust into the whirlwind madness of an international film festival after his movie is chosen as the official U.S. entry to the Venice Film Festival. Written and directed by Henry Jaglom. NR. **14, 58**

WATERLAND—(1 hr. 35 min.; 1992) Reviewed in this issue. R. **81, 612**

THE WHOLE TRUTH—(1 hr. 25 min.; 1992) Dan refuses to believe it when his high-school sweetheart Vanessa tells him their relationship is over. But it takes a judge, a court of law, some not-so-solemn oaths, and nothing but the truth for Dan to change her mind. With Dyan Kane and Dan Cohen. Directed by Dan Cohen. NR. **15**

ZEBRAHEAD—(1 hr. 44 min.; 1992) In the urban landscape of Detroit, an interracial relationship tests the tolerance of a liberal and ethnically diverse high school and neighborhood. Directed by Anthony Drazon. R. **11, 18, 26, 34, 51, 67, 152, 155, 157, 158, 159, 160, 210, 211, 220, 221, 222, 305, 307, 314, 316, 319, 510, 512, 517, 522, 530, 603, 606, 608, 610, 621, 625, 715, 722, 753, 901, 902, 903, 905, 918, 919, 934, 962**

REVIVALS

8½—(2 hr. 20 min.; 1963) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimée, and Claudia Cardinale. **1**

HIGH HEELS—(1 hr. 55 min.; 1991) In Spanish with English subtitles. Madrid bad boy Pedro Almodóvar plays deliriously dirty, funny, and perverse games in this mother-daughter soap opera done in mock-bathetic style. High and low camp mixed together. (12/16/91) R. **5**

NASHVILLE—(2 hrs. 41 min.; 1975) Robert Altman's scenes from the country-and-western-music capital. Despite the film's imperfect allegory, and characterizations that suffer from too much chopping, this is an important critique of American society, with a rich texture and fine acting. Among the large cast: Henry Gibson, Ronee Blakley, Geraldine Chaplin, Lily Tomlin, Karen Black, and Keith Carradine. **1**

THEATER LISTINGS

COMPILED BY EILEEN CLARKE

Many Broadway theaters will accept ticket orders, for a surcharge, on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.
IRLS Infra-Red Listening System available.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for Broadway and Off Broadway, at the Times Square Theatre Center, Broadway at 47th Street, and the Lower Manhattan Theatre Center, 2 World Trade Center; in Brooklyn at Borough Hall Park.

Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

MY FAVORITE YEAR—A new musical based on the movie of the same name, in which a freshman comedy writer chaperones a carousing movie star through a live television performance; direction by Ron Lagomarsino; choreography by Thommie Walsh; book by Joseph Dougherty; music by Stephen Flaherty; lyrics by Lynn Ahrens. Featured in the cast are Evan Pappas, Tim Curry, Thomas Ikeda, Lainie Kazan, Tom Mardirosian, Andrea Martin, Josh Mostel, Ethan Phillips, Lannyl Stephens, and Paul Stolarsky. Previews now prior to a 12/10 opening. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $47.50. **Vivian Beaumont Theater,** 150 West 65th Street (239-6200).

THE SHEIK OF AVENUE B—A new Jewish ragtime and jazz-era musical-comedy revue that takes a nostalgic look at the language, loves, and struggles of immigrants on the Lower East Side. Featuring music by Irving Berlin, Harry Ruby, Bert Green, and Milton Berle. Direction and choreography by Dan Siretta; book by Isaiah Sheffer; musical direction by Lanny Meyers. With Amanda Green, Virginia Sandifur, Paul Harman, Larry Raikan, Mark Nadler. Previews now prior to an 11/15 opening. Wednesday and Saturday at 8 p.m.; Sunday at 5:30 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; $20 to $35. **Town Hall,** 123 West 43rd Street (840-2824).

THE SHOW-OFF—A revival of George Kelly's classic 1924 comedy in which a lying, bragging, good-for-nothing railroad clerk marries into a proper middle-class Philadelphia family and overturns their lives. Directed by Brian Murray. With Pat Carroll, Boyd Gaines, Laura Esterman, Sophie Hayden, Edmund C. Davys, Tim DeKay, J. R. Horne, Kevin McClarnon, and Richard Woods. Previews now prior to an 11/5 opening. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday, and Sunday at 2 p.m.; through 12/6; $38 to $42. **Roundabout/Criterion,** 1530 Broadway, at 45th Street (869-8400).

SOLITARY CONFINEMENT—A new thriller by Rupert Holmes, starring Stacy Keach as a wealthy, eccentric entrepreneur who lives in isolation in a 51-story Albuquerque office tower. Direction by Kenneth Frankel; scenery by William Barclay; lighting by Donald Holder; costumes by Kathleen Detoro; sound by Jack Allaway. Previews now prior to an 11/8 opening (at 6:45 p.m.). Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m. (no performance 11/3; added performance 11/2); $19.92 special for preview performances through 11/2 in cash only at box office; $27.50 to $42.50 thereafter. **Nederlander Theatre,** 208 West 41st Street (307-4100).

Now Playing

CATS—A picturesque musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; direction by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There's splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and, with Trevor Nunn's canny, effervescent direction, almost too much dazzlement. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $37.50 to $65. Opened: 10/7/82. **Winter Garden Theater,** 1634 Broadway, at 50th Street (239-6200). 2 hrs. 45 mins. **●● IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a revue that pays tribute to the area that spawned America's funniest people. Stand-up comics Louise DuArt, Mal Z. Lawrence (who takes jokiness to shriekingly spectacular heights), Freddie Roman (the non-Italian behind the whole affair), and Dick Capri fit the bill. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3; $36 to $55. Opened: 12/5/91. ***Lunt-Fontanne Theater,*** 205 West 46th Street (307-4100). 2 hrs. **IRLS**

CONVERSATIONS WITH MY FATHER—Set in a tavern in lower Manhattan, Herb Gardner's play, starring Judd Hirsch, James Sutorius, and David Margulies, spans four decades and focuses on a youth's coming-of-age and his struggle to communicate with his strong-willed immigrant father; directed by Daniel Sullivan. Featured in the cast are Marilyn Sokol, Joseph Siravo, Jason Biggs, Gordana Rashovich, Alan North, Peter Gerety, thirteen-year-old Jason Woliner, Tony Gillan, and Richard Council. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $45. **Royale Theater,** 242 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

CRAZY FOR YOU—The 1992 winner of three Tony awards, including Best Musical. Harry Groener and Jodi Benson star in this musical comedy set in the 1930s, about a banker's son who is sent by his mother to foreclose on a theater in a mining town in Nevada, where he falls in love with the only girl in the town of 157 men. When the great American musical-comedy tradition is perilously close to total eclipse, this one lights a small but gallant and inspiriting candle. Book by Ken Ludwig, co-conceived by Mike Ockrent; music includes several Gershwin standards; choreography by Susan Stroman; directed by Mike Ockrent. Featured in the cast are John Hillner, Michele Pawk, Bruce Adler, Ronn Carroll, Jane Connell, Beth Leavel, the Manhattan Rhythm Kings. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $30 to $65. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FALSETTOS—Michael Rupert, Stephen Bogardus, Chip Zien star in a dual bill of one-act musicals looking at the American family and bar mitzvah traumas, in *March of the Falsettos,* with book, music, and lyrics by William Finn, and *Falsettoland,* book by Finn and James Lapine; music and lyrics by Finn; both directed by James Lapine; featuring Andrew Harrison Leeds, Heather MacRae, Barbara Walsh, Jonathan Kaplan, Maureen Moore. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $40 to $60. **John Golden,** 252 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

FIVE GUYS NAMED MOE—A musical revue by Clarke Peters, choreographed and directed by Charles Augins, celebrating songs of the 1940s jazz star Louis Jordan; six singer/dancers (only five of them are named Moe) romp through the best known. Featured in the cast are Jerry Dixon, Glenn Turner, Doug Eskew, Jeffrey Sams, Milton Craig Nealy, and Kevin Ramsey. Monday through Saturday (Thursdays are dark) at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 to $60. **Eugene O'Neill Theater,** 230 West 49th Street (239-6200). 2 hrs. **IRLS**

GUYS AND DOLLS—Nathan Lane, Faith Prince, Tom Wopat, and Josie DeGuzman star in a top-notch revival of the 1950 musical; the book is by Jo Swerling and Abe Burrows, and is based on Damon Runyon's characters (all as intoxicatingly irresistible as ever) in his short stories about high and low life around Times Square; score by Frank Loesser; directed by Jerry Zaks, whose staging has enough excellence and competence to give you a lasting high. Christopher Chadman's choreography, buoyed by the splendid likes of Scott Wise and Gary Chryst, soars, bounces and slides to new heights of musical-comedy dancing. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $45 to $65. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. 30 mins. **IRLS**

JELLY'S LAST JAM—Once again, Gregory Hines proves the consummate leading man as he stars in a musical based on the life and times of musician-composer Jelly Roll Morton; book and direction by George C. Wolfe; music by Jelly Roll Morton; lyrics by Susan Birkenhead. Featured in the cast are Savion Glover (whose duets with Hines are dazzling), Keith David, Tonya Pinkins, Brenda Braxton, Stanley Wayne Mathis. The Mardi Gras atmosphere here is stunning, both aesthetically and in its social and historic insight. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $40 to $65. **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 40 mins. **IRLS**

LOST IN YONKERS—Lucie Arnaz and Isa Thomas star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the 1991 Pulitzer Prize), set in 1942. The production is staged consummately by director Gene Saks, and focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, runs a candy store downstairs, and has made all four of her own children misfits. Her two grandchildren are left in her care while their father goes South to work. With Timothy Jerome, Jamie Marsh, Graham Sack, Brian Markinson, Lauren Klein. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; performance added 11/2; no performance 11/3; $30 to $47.50. Opened: 2/21/91. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **● IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; the book is by Alain Boublil and Claude-Michel Schonberg; music is by the latter; the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Featured in the cast are Mark McKerracher, Rachel York, Richard Kinsey, Brandy Brown, Lawrence Anderson, Eric Kunze, Drew Eshelman, Melissa Anne Davis, and Evalyn Baron. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $15 (for rear mezzanine) to $65. **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. **●● IRLS**

MISS SAIGON—Francis Ruivivar, Leila Florentino, Sean McDermott star in a musical romance, directed by Nicholas Hytner; score is by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; about love and self-sacrifice involving a lonely Vietnamese girl and a smitten American soldier in 1975, at the time of the fall of Saigon. With Alton White, Jane Bodle, Barry Bernal, and Annette Calud. Monday through Saturday at 8 p.m.; Wednesday and Saturday at 2; $15 (for the *rear* of the rear mezzanine) to $65. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. ● **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860 and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers and audience alike. With Karen Culliver, Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday–Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; $15 (for *rear* of the rear mezzanine) to $65. Opened: 1/6/88. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 min. ●● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about a lonely orphan (Lydia Ooghe) who goes to live with her brooding uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen (and does). The book and lyrics are by Marsha Norman; the music is by Lucy Simon; the direction is by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Diedrich Stelljes, Rebecca Luker, Robert Westenberg,. Barbara Rosenblat, Jed Cohen, Tom Toner, and Alison Fraser. Tuesday, Thursday, Friday, and Saturday at 8 p.m.; Wednesday, Thursday, and Saturday at 2 p.m.; Sunday at 3 p.m.; through 1/3; $30 to $60. Opened: 4/25/91. **Saint James,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

THE WILL ROGERS FOLLIES—The 1991 winner of six highly deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails. The musical, starring Mac Davis, is replete with new, pretty Ziegfeld Girls, excellent dancers, every one wearing thoroughly original and elegant costumes by Willa Kim; a sensational rope twirler (Vince Bruce); a wonderful dog act; and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Comden and Green team. Also with Nancy Ringham, Marla Maples (in her Broadway debut), Will Rogers Wranglers, and the Madcap Mutts. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $25 to $65. Opened: 5/1/91. **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. ● **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

A. . .MY NAME IS STILL ALICE—A sequel to the 1984 musical-comedy revue *A. . .My Name is Alice*, about five very different women and their lives; conceived and directed by Joan Micklin Silver and Julianne Boyd. With Roo Brown, Laura Dean, Cleo King, KT Sullivan, Nancy Ticotin. Previews now prior to an 11/12 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25, $30. **Second Stage Theatre,** 2162 Broadway, at 76th Street (239-6200).

ALI—Graydon Royce and Geoffrey C. Ewing's new drama about the former heavyweight boxing champion. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $22.50 to $25. **The Sheridan Square Theatre,** 99 Seventh Avenue South (924-7100).

ANYONE CAN WHISTLE—A revival of the 1964 musical, with music and lyrics by Stephen Sondheim and book by Arthur Laurents; directed by Tom Klebba. With Margery Beddow, Mark Enis, Jim Fitzpatrick, Joseph Gram, Chris Innvar, and Wendy Oliver. All proceeds go to Broadway Cares/Equity Fights AIDS. 11/4 through 11/22. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $25. **47th St. Theatre,** 304 West 47th Street (279-4200).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another "perfect boyfriend" (a Jewish doctor), then faces the inevitable when the family meets the out-of-work actor (Tom Hewitt) she's hired to play her suitor; directed by Dennis Zacek. With Larry Fleischman, Catherine Wolf, Bernie Landis. Monday through Saturday at 8 p.m. (no Thursday shows); Wednesday at 2 p.m.; Saturday and Sunday at 3 p.m.; $25 to $35. Opened: 10/10/91. **Lamb's,** 130 West 44th Street (997-1780). ●

THE BEST OF FORBIDDEN BROADWAY—*Tenth Anniversary Edition*, with numbers from each version, plus material on the new season; lyrics and direction by Gerard Alessandrini. With David Benoit, Susanne Blakeslee, John Freedson, Dorothy Kiara, and Brad Ellis on piano. Tuesday through Friday at 8:30 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7:30 p.m.; $35. **Theater East,** 211 East 60th Street (838-9090).

BLUE MAN GROUP: TUBES— Matt Goldman, Phil Stanton, and Chris Wink are the three mad men really looking like men from Mars, with their musical group making an enjoyable mess of this merry performance art with a special kind of nonsense; directed by Marlene Swartz. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $22.50 to $35. **Astor Place Theater,** 434 Lafayette Street (254-4370).

BORN TO RUMBA!—A musical by Michael Alasa about sex, sin, sacrifice, and self-deception, set in a pre-Castro Havana nightclub; with Al Roffe, Al Rodriguez, Angela DeCicco, Sally Deering, and Mary Ann Maratos. Thursday and Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; $17; through 1/2. Opened: 9/12/91. **DUO Theater,** 62 East 4th Street (598-4320). ●

THE BOY WHO SAW TRUE—A one-man show written and performed by Glen Williamson, based on the nineteenth-century diary of a clairvoyant Victorian schoolboy. Monday through Saturday (except Tuesday) at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/22; $15, $20. An Interborough Repertory Theatre production at **224 Waverly Place Theatre,** 224 Waverly Place (564-8038).

BROTHER TRUCKERS—A "comedy *noir*" from the Ridiculous Theatrical Company about men who haul trash and the women who love them. Written by Georg Osterman and directed by Everett Quinton. With Maureen Angelos, Eureka, Lisa Herbold, Noelle Kalom, James Lamb, Georg Osterman, Stephen Pell, and Everett Quinton. Wednesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 7 p.m.; through 11/15; $25. **Charles Ludlum Theater,** One Sheridan Square, at West 4th Street and Seventh Avenue (691-2271).

BUBBE MEISES, BUBBE STORIES—A musical written and performed by Ellen Gould, who recalls stories of her immigrant grandmothers to understand her own life. Directed by Gloria Muzio; lyrics by Gould and Holly Gewandter; musical direction by Bob Goldstone. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $30 to $35. **Cherry Lane Theatre,** 38 Commerce Street, off Seventh Avenue South (989-2020).

C. COLOMBO INC., EXPORT/IMPORT, GENOA—Leo Bassi's comedy about an Italian American businessman obsessed with building a monument to his hero; directed by Christopher Grabowski. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m.; through 11/8; $22, $25. **New York Theatre Workshop,** 79 East 4th Street, between Second and Third Avenues (302-6989).

CAMBODIA AGONISTES—The Pan Asian Repertory Theatre presents a music-theater piece based on the true story of Cambodian refugees who lost their sight from emotional trauma. Direction by Tisa Chang; text and lyrics by Ernest Abuba, music by Louis Stewart. With June Angela and Ron Nakahara. Previews now prior to an 11/4 opening. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; through 11/28; $24. **Playhouse 46 at St. Clement's,** 423 West 46th Street (245-2660).

CAMP PARADOX—A drama by Barbara Graham about unexpected intimacy between a camper and her female counselor in the summer of 1963. Melia Bensussen directs the all-female cast: Danielle Ferland, Christina Haag, Russell Koplin, Alix Korey, Meredith Scott Lynn, Liann Pattison, and Emily Schulman. Previews now prior to an 11/4 opening. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 11/22; $22. **WPA Theatre,** 519 West 23rd Street (206-0523).

THE DESTINY OF ME—Larry Kramer's companion piece to *The Normal Heart,* in which Ned Weeks, founder of the AIDS–activist movement, comes to terms with the disease and his own mortality; directed by Marshall W. Mason. With are Peter Frechette, Jonathan Hadary, Oni Faida Lampley, Piper Laurie, Bruce McCarty, John Cameron Mitchell, and David Spielberg. Tuesday through Sunday at 8 p.m.; Saturday at 2 p.m. ; Sunday at 3 p.m.; $35. **Lucille Lortel Theatre,** 121 Christopher Street (239-6200).

THE DISPOSAL—William Inge's drama, set in 1958 Kansas; A. M. Raychel directs the cast of eight. Tuesday through Saturday at 8:30 p.m.; through 11/8; $15. **Theatre-Studio,** 750 Eighth Avenue, at 46th Street, 2nd floor (719-0500).

DOG LOGIC—A dark comedy by Thomas Strelich about a caretaker of a run-down pet cemetery who fights the excesses of real estate; direction by Darrell Larson. With Larson, Lois Smith, Karen Young, Joe Clancy. Previews now prior to an 11/8 opening. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; $28. **American Place Theatre,** 111 West 46th Street (840-3074).

THE FANTASTICKS—The longest-running show on or off Broadway (now in its 33rd year!) is a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ●●

FIORELLO!—A revival of the musical about New York's controversial and beloved mayor Fiorello La Guardia; score by Jerry Bock and Sheldon Harnick; book by Jerome Weidman and George Abbott; direction by Christopher Catt. Thursday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $18 to $20; through 11/15. St. Bart's Players at **St. Peter's Church,** at Citicorp Center, 54th Street and Lexington Avenue (751-1616, ext. 219).

FLOWERS OF WAR—A drama by Bob Jude Ferrante about eight civilians trapped in an Iraqi fallout shelter. With Rachele Bailey, Jacqueline Donohue, Don Fletcher, Tangela Hall, Liz Martinez, Michael Myers, Neil Schill. Wednesday through Saturday at 8 p.m.; through 12/19; $18. **National Shakespeare Conservatory,** 591 Broadway (279-4200).

FOREVER PLAID—A musical comedy written and directed by Stuart Ross tells about a semi-professional harmony-group tour cut short by a fatal car accident the night of its first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do. With Paul Binotto, Neil Nash, Gregory Jbara, and Michael Winther. A many-splendored thing! Tuesday through Friday at 8 p.m.; Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; Wednesday at 2:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's,** 158 West 72nd Street (595-7400). ●●

GOD OF VENGEANCE—The Jewish Repertory Theatre presents Stephen Fife's English adaptation of the Sholem Asch drama about a man who tries to save his daughter from corruption; directed by Ran Avni. With Lee Wallace and Marilyn Chris. Tuesday through Thursday, Saturday at 8 p.m.; Sunday at 7 p.m.; Wednesday and Sunday at 2 p.m.; $25 to $28; through 11/15. **Playhouse 91,** 316 East 91st Street (831-2000).

GOODNIGHT, DESDEMONA (Good Morning Juliet)—A comedy in which a dreamy assistant professor of drama tries to prove that Shakespeare's *Othello* and *Romeo and Juliet* were intended to be comedies; by Ann-Marie MacDonald; directed by David Esbjornson. Tuesday through Sunday at 8 p.m.; Sunday at 3 p.m.; $22 to $27. **Classic Stage Company,** 136 East 13th Street (677-4210).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—A revival of the music of Jacques Brel, whose songs dealt with love, hate, war, peace, youth, and age; directed by Elly Stone. With Gabriel Barre, Andrea Green, Joseph Neal, Karen Saunders. Tuesday through Friday at 8 p.m.; Saturday and Sunday at 3 p.m. and 7 p.m.; $37.50. **The Village Gate,** 160 Bleecker Street (475-5120).

JEAN COCTEAU REPERTORY—Featuring three plays in repertory: *An Old Actress in the Role of Dostoevsky's Wife,* Russian playwright Edvard Radzinsky's drama, directed by Eve Adamson and translated by Alma M.

Law; through 11/13. *Under Milk Wood,* a version of Dylan Thomas's "play for voices" depicting a spring day in a Welsh seaside town, in which eight actors play 71 roles; directed by Robert Hupp; through 11/20. *The Caretaker,* Harold Pinter's drama about a tramp who finds lodging with two brothers; directed by Eve Adamson; through 12/10. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $18. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

JOINED AT THE HEAD—A drama written by and starring Catherine Butterfield about a successful novelist named Maggie, who encounters her old high-school sweetheart on a book-signing tour in Boston. She meets his wife, who shares not only her name but other things as well; directed by Pamela Berlin. With Kevin O'Rourke, Ellen Parker, Neal Huff, Becca Lish, Elizabeth Perry, John C. Vennema, Sharon Washington, Michael Wells. Previews now prior to an 11/10 opening. Tuesday through Sunday at 7:30 p.m.; Saturday and Sunday at 3 p.m.; through 12/6; $25. A Manhattan Theatre Club production at **City Center Stage II,** 131 West 55th Street (581-1212).

JOYICITY and **FRANKLY BRENDAN**—The Irish Repertory Theatre returns with its two one-man shows in repertory, directed by Caroline FitzGerald: *Joyicity,* based on the works of James Joyce as adapted by Ulick O'Connor and performed by Dublin-born Vincent O'Neill; and *Frankly Brendan,* a series of portraits by Chris O'Neill based on the writings of Brendan Behan and Frank O'Connor. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 4 p.m. and 7:30 p.m.; through 11/22; $20. **Actors' Playhouse,** 100 Seventh Avenue South (691-6226).

JUNO—A musical based on Sean O'Casey's *Juno and the Paycock,* which follows the Boyle family in 1921 Dublin; written by Joseph Stein; directed by Lonny Price; choreographed by Joey McKneely; music and lyrics by Marc Blitzstein. With Anita Gillette, Dick Latessa, Ivar Brogger, Erin O'Brien, Malcolm Gets, Anne O'Sullivan. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $25, $30. **Vineyard Theatre,** 108 East 15th Street (353-3874).

THE LAMENT FOR ARTHUR CLEARY—Dermot Bolger's drama loosely based on an eighteenth-century Gaelic poem by Eibhlin Dubh NiChonnail, which tells of the destruction of a young Catholic aristocrat who returns to Ireland during the Penal Laws. Wednesday through Saturday at 8 p.m.; Sunday at 2 p.m.; through 11/22; $15 to $25. **Irish Arts Center,** 553 West 51st Street (757-3318).

LOOK WHAT THE CAT DRAGGED IN—A comedy written and directed by Cheryl Lane-Lewis about a bride whose wedding day goes awry. Thursday, Friday, and Saturday at 8 p.m.; Saturday at 3 p.m.; through 12/19; $20. **Theatre at the Good Shepherd,** 152 West 66th Street (307-4100).

LOTTO—EXPERIENCE THE DREAM—Cliff Roquemore's play, which he also directed, is about the effect that winning the lottery has on twelve characters in an interracial cast surrounding members of a black family who learn that much cash doesn't necessarily solve all one's various problems. Featured in the cast are Earl Fields Jr., Peace Roberts, and Jessica Smith. Wednesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7 p.m.; $20 to $25. **Union Square Theatre,** 100 East 17th Street (505-9021).

MAD FOREST—Caryl Churchill's drama about two families in Romania before, during, and after the 1989 overthrow of dictator Nicolae Ceauşescu. Directed by Mark Wing-Davey. With Rob Campbell, Randy Danson, Garret Dillahunt, Lanny Flaherty, Calista Flockhart, Mary Mara, Christopher McCann, Tim Nelson, Mary Schultz, Rocco Sisto, and Jake Weber. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 2:30 p.m.; through 11/29; $35. Manhattan Theatre Club Stage I at **City Center,** 131 West 55th Street (581-1212).

MURDER IN DISGUISE—Set in a Victorian mansion, John Glines's gay comedy/mystery is about seven men who play a game of Murder, which soon becomes all too real. Directed by Pip Carpenter. Wednesday through Friday at 8 p.m.; Saturday at 6 p.m. and 9 p.m.; Sunday at 7 p.m.; through 11/29; $25. **The Courtyard,** 39 Grove Street (564-8038).

THE NEWS IN REVUE—Nancy Holson's musical-comedy revue parodies the faces, places, and issues in the news. Directed by Terry Long; with a cast of five. Tuesday through Friday at 8 p.m.; Saturday at 8 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7 p.m. $22.50, $25, plus an $8 minimum for food and drinks. **Del's Down Under,** Delsomma's Restaurant, 266 West 47th Street (869-6453).

THE NIGHT LARRY KRAMER KISSED ME—David Drake is the author and star of this one-man show, composed of vignettes about contemporary gay culture. Directed by Chuck Brown. Tuesday–Friday at 8:30; Saturday at 7 and 10 p.m.; Sunday at 7 p.m.; $28. **Perry Street Theatre,** 31 Perry Street (691-2509).

NOTHING SACRED—George F. Walker's adaptation of Ivan Turgenev's *Fathers and Sons,* a tragicomedy set in 1860s Russia about a self-styled rebel and his impressionable comrades; directed by Max Mayer. With Clark Gregg, Matt McGrath, Larry Bryggman, Heidi Kling. Tuesday through Sunday at 8 p.m.; no performance 11/3; through 11/21; $22 to $25. **Atlantic Theater,** 336 West 20th Street, between Eighth and Ninth Avenues (645-1242).

NUNSENSE—Dan Goggin's entertaining musical comedy, now in its seventh year, of five sensible and motivated nuns who mount a talent show to raise money for what they personally and firmly consider to be a good and noble cause. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; no performance 11/3; added performance 11/8 at 7:30 p.m.; $30 to $35. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●●

OLEANNA—David Mamet wrote and directed this drama about a university professor and a young female student. With Rebecca Pidgeon and William H. Macy. Tuesday through Friday at 8 p.m.; Saturday at 7 p.m. and 10 p.m.; Sunday at 3 p.m. and 7 p.m.; $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue, between 7th and 8th Streets (307-4100).

ON THE BUM—Neal Bell's comedy about an out-of-work actress's adventures on the road during the Depression; directed by Don Scardino. With Bill Buell, William Duell, Jim Fyfe, Kevin Geer, John Benjamin Hickey, Robert Hogan, Cynthia Nixon, James Rebhorn, Joyce Reehling, Ross Salinger, Campbell Scott, Maureen Shay, J. Smith-Cameron. Previews now prior to an 11/18 opening. Tuesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; Sunday at 3 p.m. and 7 p.m.; through 12/13; $26.50. **Playwrights Horizons,** 416 West 42nd Street (279-4200).

OTHELLO—Shakespeare's tragedy, directed by Clinton Turner Davis. With Raphael Nash, Arnie Burton, and Celeste Ciulla. Previews now prior to an 11/8 opening. Tuesday through Friday at 8 p.m.; Saturday at 5 p.m. and 9 p.m.; Sunday at 2 p.m.; no performance 11/26; through 12/19; $12 to $16. **Pearl Theatre,** 125 West 22nd Street, between Sixth and Seventh Avenues (645-7708).

PERFECT CRIME—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." With Catherine Russell, Warren Manzi, J.A. Nelson, Mark Johannes, and Dean Gardner; directed by Jeffrey Hyatt. Monday, Thursday, Friday, and Saturday at 8 p.m.; Sunday at 3 p.m. and 7 p.m.; Wednesday and Saturday at 2 p.m.; $30. Opened: 4/5/87. **Theater Four,** 424 West 55th Street (695-3401). ●●

PROGRAM FOR MURDER—A thriller by George W. George and Jeff Travers about an electronics wizard whose deadly plan involves the world's first thinking, talking computer; directed by Larry Arrick. With Anthony Cummings, Mary Kay Adams, Jon Krupp, Jill Susan Margolis, Colleen Quinn, Stephen Van Benschoten. Previews begin 11/4 prior to an 11/17 opening. Tuesday through Saturday at 8 p.m.; Sunday at 7 p.m.; Saturday and Sunday at 3 p.m.; previews $25; $35, $37.50 thereafter. **Variety Arts Theatre,** 110 Third Avenue, at 14th Street (982-5800).

REMEMBRANCE—A melancholy love story involving a Catholic and a Protestant in contemporary Belfast. Written by Graham Reid; directed by Terence Lamude. With Milo O'Shea, Frances Sternhagen, Mia Dillon, John Finn, Terry Donnelly, and Caroleen Feeney. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2:30 p.m.; Sunday at 3 p.m.; $35. **John Houseman Theatre,** 450 West 42nd Street (564-8038) or (967-9077).

REPERTORIO ESPAÑOL—November performances: Gabriel García Márquez's *Innocent Eréndira and Her Heartless Grandmother* (simultaneous translation at some performances); Adolfo Marsillach's *I'm Getting Off at the Next Stop—And You?*; Dolores Prida's *Botánica;* Gloria González's *Coffee With Milk;* Federico García

SOLUTIONS TO LAST WEEK'S PUZZLES

G	O	O	N		P	A	R	T	I	C	U	L	A	R
R		N		B		R		H		O		E		O
E	P	A	U	L	E	T	T	E		R	A	T	I	O
Y		I		I		E		O		G		H		K
H	E	R	T	Z		M	A	R	G	I	N	A	L	
O				Z		I		B				R		U
U	N	S	E	A	L	S		O	C	T	A	G	O	N
N		U		R						E		I		D
D	E	C	I	D	E	D		M	O	N	O	C	L	E
S		C				A		E		N				R
	B	E	L	L	O	W	E	D		Y	O	K	E	L
I		S		E		L		D		S		I		I
R	E	S	I	T		I	L	L	G	O	T	T	E	N
I		O		U		S		E		N		E		E
S	H	R	O	P	S	H	I	R	E		I	S	I	S

O	L	I	O	S		E	V	I	T	A		A	G	E	D		I	V	A	N
N	U	N	P	A	R	T	I	S	A	N		R	A	V	I		N	E	R	O
L	I	F	E	O	F	R	A	L	L	Y		A	L	E	C		J	E	T	S
Y	S	E	R		D	E	L	E			P	L	A	N	K	V	E	R	S	E
	E	R	A	T			S	T	U	K	A		S	T	O	I	C			
				I	D	A			N	O	N	E		I	R	A	T	E	L	Y
C	A	M	P	A	I	G	N	S	T	R	A	G	E	D	Y			S	E	E
E	N	O	L		S	A	B	E	R		M	O	R	E		P	U	T	U	P
A	N	N	O		D	I	C	T	U		A	S	A		A	I	R	E	R	S
S	E	T		I	A	N		A	T	T			S	E	C	T	S			
E	X	E	R	C	I	S	E	T	H	E	F	R	E	N	C	H	A	Y	E	S
			U	I	N	T	A			A	L	E		D	R	Y		E	T	A
C	A	B	I	N	S		S	M	A		A	T	A	L	E		O	A	H	U
O	R	A	N	G		N	E	A	T		C	I	T	E	D		W	R	I	T
P	E	R			P	O	L	I	T	I	C	A	L	S	I	L	E	N	C	E
S	A	T	A	N	I	C		M	I	D	I			S	T	E				
			S	O	R	T	S		C	O	D	E	D			A	S	T	A	
P	O	L	L	V	A	U	L	T	S			L	O	B	E		T	E	R	I
U	V	E	A		T	R	I	O		B	A	L	L	A	D	B	O	X	E	S
N	E	O	N		E	N	D	O		E	L	E	C	T	O	R	R	A	T	E
K	N	I	T		S	E	E	K		D	I	N	E	S		R	E	N	E	E

BEST MUSICAL
1992 TONY AWARD
CRAZY FOR YOU
The new GERSHWIN musical comedy
TELE-CHARGE: 212-239-6200
Outside NY/NJ/CT: 1-800-432-7250

"Extraordinarily good food" — Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Credit Cards: AE, V, MC
Res: 575-1220
250 W. 47 St. NYC.
Pierre Au Tunnel

AQUAVIT
Scandinavian
Seafood and Game
13 West 54th Street. Telephone 307-7311

Lorca's *Blood Wedding;* J. Sánchez Río's *The Charcoal That Was Ember;* a musical based on Ramón Méndez Quiñonez's *The Progressive Country Folks;* and Roberto Cossa's *The Italian Grandmother;* $20. These Spanish-language performances are varied during the month. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

THE ROADS TO HOME—Three women struggle to keep their dignity and spirit alive in the face of adversity in 1920s Texas. Written and directed by Horton Foote. With Jean Stapleton, Hallie Foote, Devon Abner, William Alderson, Frank Girardeau, Dan Mason, Michael Hadge, Emmet O'Sullivan-Moore, and Rochelle Oliver. Wednesday through Saturday at 8 p.m.; Wednesday and Saturday at 2 p.m.; Sunday at 3 p.m.; through 11/8; $30. **The Lamb's Little Theatre,** 130 West 44th Street (997-1780).

ROLEPLAY—Doug Haverty and Adryan Russ's musical about five women in group therapy. Directed by Henry Fonte; with a cast of six. Tuesday through Saturday at 8 p.m.; Sunday at 2 p.m. and 7 p.m.; $18, $22. **The Village Theatre Company,** 133 West 22nd Street (564-8038).

RUTHLESS!—A musical comedy with book, lyrics, and direction by Joel Paley, music by Marvin Laird, about a girl (eleven-year-old Laura Bundy) who will do anything to get the lead in her school show. With Donna English, Joel Vig, Denise Lor, Adinah Alexander, and Joanne Baum. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 3 and 7 p.m.; $37.50. **Players,** 115 MacDougal Street (254-5076).

SISTER, SISTER—A one-woman show with Vinie Burrows about women's sorrows and joys across the world, using words from Sean O'Casey, Carl Sandburg, Winnie Mandela, and Sojourner Truth. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $20. First Floor at **American Place Theatre,** 111 West 46th Street (840-3074).

THE SISTERS ROSENSWEIG—Fifty-four-year-old Sara celebrates her birthday with siblings Gorgeous, group leader of the Newton Beth-El Sisterhood, and Pfeni, an international travel writer, in London. By Wendy Wasserstein; directed by Daniel Sullivan. With Jane Alexander, Madeline Kahn, Frances McDormand, Julie Dretzin, Patrick Fitzgerald, John Vickery, Robert Klein, and Rex Robbins. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $37.50. **Mitzi E. Newhouse Theater,** 150 West 65th Street (239-6200).

SPIC-O-RAMA—*Mambo Mouth's* John Leguizamo creates a new one-man comedy about a six-member dysfunctional Latino family; directed by Peter Askin. Monday, Wednesday through Friday at 8 p.m.; Saturday at 6:30 p.m. and 10 p.m.; Sunday at 3 p.m.; $27.50. **Westside Theatre,** 407 West 43rd Street (307-4100).

TEXTS FOR NOTHING—An adaptation of Samuel Beckett's short work of fiction, starring Bill Irwin; adapted by director Joseph Chaikin and Steven Kent. Tuesday through Sunday at 8 p.m.; Saturday and Sunday at 3 p.m.; through 11/22; $25. A New York Shakespeare Festival production at the **Joseph Papp Public Theater,** 425 Lafayette Street (598-7150).

THEM. . .WITHIN US—A comedy about a yuppie couple who rent a cabin in Vermont and fall in love with beings from another universe; by Todd David Ross; directed by Allan Carlsen. With Bonnie Black, Steven Sennett, Marceline Hugot, Marcus Olson. Previews now prior to an 11/10 opening. Tuesday through Saturday at 8 p.m.; Saturday at 3 p.m.; Sunday at 2 p.m.; previews $22; $30 thereafter. **Theatre Row,** 424 West 42nd Street (279-4200).

THREE SHOUTS FROM A HILL—Three one-act comedies by Seán O'Casey: *The End of the Beginning,* about a man and wife who reverse roles; *A Pound on Demand,* in which a drunken man tries to conduct himself in a post office; and *Bedtime Story,* about a pious man who invites a woman into his Dublin lodgings. Directed by Shivaun O'Casey. An O'Casey Theater Company production with Pauline Flanagan, Madeleine Potter, Gerard McSorley, Risteard Cooper, Patrick Fitzsymons, and Shauna Rooney. Previews 11/3 (at 7 p.m.) prior to an 11/4 opening. 11/5 and 11/6 at 8 p.m.; 11/7 at 2 p.m.; 11/8 at 2 p.m. and 7 p.m.; 11/10, 12, and 14 at 2 p.m. and 8 p.m.; $18, $25. **Symphony Space,** Broadway at 95th Street (864-5400).

THE WORLD OF KURT WEILL—Juliette Koka stars in this retrospective of Kurt Weill's life, whcih includes works by Weill and his collaborators. Musical direction by Elliot Finkel; with David Wolfson. Tuesday through Friday at 8:30 p.m.; Wednesday at 2:30 p.m.; Saturday at 2:30 p.m. and 7 p.m.; $15. **Theatre Arielle,** 432 West 42nd Street (564-8038).

OFF OFF BROADWAY

EL BARRIO—A musical-comedy revue that takes a comedic look at life in New York through Hispanic eyes. By Angel Salazar and Andrew Smith. Wednesday at 9 p.m.; $10, plus a two-drink minimum. **The Village Gate,** 160 Bleecker Street (982-9292).

THE BLACK HERMIT—An African-Greek tragedy about a university man who must deal with the pressures of relgion, politics, and tribal custom; by Ngugi W Thiong'o; directed by Adusah Boakye. 11/6 through 11/22. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; added performance 11/11 at 8 p.m.; $10. **Samuel Beckett Theater,** 412 West 42nd Street (594-2826).

THE BRIBE and **THE MA HA BHAR ANT A**—Two works presented by Mabou Mines: *The Bribe,* a comedy by Terry O'Reilly about two men down on their luck; and Lee Breuer's literary parody of modern urban society from an ant's-eye view. Thursday through Sunday at 8 p.m.; Saturday and Sunday at 5 p.m.; through 11/15; $12. **The Ontological at Saint Marks Theater,** 131 East 10th Street, at Second Avenue (473-0559).

EXIT THE KING—Eugene Ionesco's satiric comedy about a society that loses its political leadership and a powerful man who must face his own mortality; directed by Elfin Vogel. Wednesday through Friday at 8 p.m.; Saturday at 3 p.m. and 8 p.m.; through 11/21; $12. **Third Step Theatre,** 412 West 48th Street, between Ninth and Tenth Avenues (633-9760).

KILLGARDEN—A drama by Thomas Hinton about four generations of women who visit a secluded garden of concealed murders and secret passions; directed by Diane Hoblit. Wednesday through Saturday at 8 p.m.; through 11/15; $12. A Love Creek Production at the **Nat Horne Theatre,** 440 West 42nd Street (769-7973).

KILLING JAZZ—A drama by Frederic Lyon Glover about a young man who returns to his family in the Adirondack wilderness; directed by Lou Jacob. Wednesday through Saturday at 8 p.m.; through 11/7; $10. An Independent Theatre Company production at **House of Candles Theatre,** 99 Stanton Street (353-3088).

THE L WORD—A comedy about a young African-American couple and what happens when one person cannot say "I love you"; by Ed DuRante; directed by Kira Arné. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $10. Talking Drum Theatre Company at **Theater for the New City,** 155 First Avenue, between 9th and 10th Streets (598-9771).

THE LAND-SURVEYOR—A dark comedy by Steven Fechter, based on Franz Kafka's *The Castle;* directed by Bevya Rosten. Thursday through Saturday at 8 p.m; Sunday at 3 p.m.; added performance 11/15 at 7:30 p.m.; through 11/22. $10. A Fin-de-Siecle production at **Westbeth Theatre Center,** 151 Bank Street (631-1116).

LINE—Israel Horovitz's play about five people who want to be first in line; directed by Doug Lieth. Wednesday, Saturday, Sunday at 9:30 p.m.; $10. Sonia Pilcer's *I-Land,* monologues in and about New York; Thursday and Friday at 9:30 p.m.; $10. **13th Street Theater,** 50 West 13th Street (675-6677). ●●

THE LOTTERY and **FLOWERS FOR ALGERNON**—A double bill directed by Ross D. Levi: *The Lottery,* a drama based on the short story by Shirley Jackson, about a lottery in a midwestern town that no one wants to win; and *Flowers for Algernon,* based on the Daniel Keyes story, in which a retarded man discovers that intelligence can be a heavy burden. 11/5 through 11/8 at 8 p.m.; 11/8 at 3 p.m.; 11/11 through 11/14 at 8 p.m.; 11/15 at 3 p.m.; $10. A CRGR Theatrical Company production at the William Redfield Theatre's **Primary Stages,** 354 West 45th Street (686-2251).

NO CONDUCTOR—A drama by Hungarian playwright Geza Paskandi about a chance encounter in a train compartment. Monday through Saturday (except Wednesday) at 8 p.m.; Sunday at 3 p.m and 6 p.m.; through 11/8; $10. **Threshold Theatre Company,** 120 West 28th Street, between Sixth and Seventh Avenues (724-9129).

PINEAPPLE FACE—A political farce about a hated and feared Latin American dictator; by Rosalyn Drexler, directed by John Vaccaro. Thursday through Sunday at 8 p.m.; through 11/29; $10. **Theater for the New City,** 155 First Avenue (254-1109).

ROMEO AND JULIET—Shakespeare's tragic lovers are a racially mixed couple, and Verona looks just like Howard Beach; directed by Buck Hobbs and Lisa Juliano with a cast of 19. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/15; $10. An Art & Work Ensemble production at **Synchronicity Space,** 55 Mercer Street, between Broome and Grand Streets (925-3960).

SAVE ME THE WALTZ—A new musical by Enrico Garzilli about the lives and loves of F. Scott Fitzgerald, Zelda, and Ernest Hemingway; directed by Robert Kreis. Featured in a cast of fifteen are David Csizmadia, Richard DeFonzo, Nancy Flom, Bill Laney, and Michelle Towey. Friday, Saturday, and Sunday at 7 p.m.; $10 to $12.50. **13th Street Theater,** 50 West 13th Street (675-6677).

THE SEA GULL—Anton Chekhov's comic drama about how art can destroy the very life it draws upon; directed by Michael J. Murnin. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/29; $12. **Westside Repertory Theatre,** 252 West 81st Street (874-7290).

SPINDRIFT—Lannie Hill's drama about a black man and a white man who find they share a common past; directed by Michele Pearce. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/14; $10. **Sanford Meisner Theatre,** 164 Eleventh Avenue (769-8544).

A SUFFERING COLONEL—Kenneth Lonergan's comedy about a mad magistrate who suspects his wife is having an affair with a spy; directed by Matthew Broderick. Wednesday through Monday at 8 p.m.; through 11/7; $12. **Naked Angels,** 114 West 17th Street (727-0012).

THREE SISTERS—Chekhov's comedy about family relationships in prerevolutionary Russia; directed by Brenda Lynn Bynum. Thursday through Saturday at 7:30 p.m.; Sunday at 5 p.m.; through 11/15; $12. **Oasis Theatre Company,** 230 East 9th Street, between Second and Third Avenues (673-3706).

TOM AND VIV—A revival of the Michael Hastings drama about the controversial marriage of T. S. Eliot and Vivienne Haigh-Wood; directed by Catherine Gaffigan. Previews now prior to an 11/7 opening. Tuesday through Saturday at 8 p.m.; also 11/22 at 3 p.m.; through 11/22; $10. **Theatre 1010,** 1010 Park Avenue, at 85th Street (971-1187).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Sunday at 7 p.m.; Saturday and Sunday at 2 p.m. Phone for prices (279-4200). ●●

UNDER CONTROL—A drama about a young gay woman who survives a serious auto accident and the debate over who is responsible for her care, by Paul Walker; directed by Jonathan Silver. Wednesday through Saturday at 8 p.m.; Sunday at 3 p.m.; through 11/7; $12. **29th Street Repertory Theater,** 212 West 29th Street, between Seventh and Eighth Avenues (465-0575).

WALTZING IN THE WONDER—A comedy/drama written and directed by Katie Bull about a Queens family's adventures during a July 4 weekend. Thursday through Saturday at 8 p.m.; through 11/7; $10. A Bull Family Orchestra production at **Tribeca Lab,** 79 Leonard Street, between Church Street and Broadway (279-4200).

WINGS THEATRE COMPANY—*The Boston Rivals,* a Revolutionary musical, adapted by Michael Hillyer and John Cowan; music and lyrics by Christopher Jackson. Saturday at 7 p.m. and 10 p.m.; Sunday at 3:30 p.m. and 7 p.m.; through 11/29; $15. *The Seven Deadly Sins,* seven ten-minute plays about sinning in the nineties. Monday at 7:30 p.m.; through 11/30 (except 11/9); $7. **Wings Theatre at the Archive,** 154 Christopher Street (627-2960).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MAX BECKMANN—Prints from 1916–23; through 11/28. Soufer, 1015 Madison Ave. (628-3225).

BIALA/ROBERT OHNIGIAN—Miniature landscape paintings/Collages made with scraps of paper, birchbark, and fragments cut from old books. Through 11/28. Kouros, 23 E. 74th St. (288-5888).

FERNANDO BOTERO—Recent sculpture and paintings; through 11/28. Weintraub, 988 Madison Ave. (879-1195).

STEPHEN DESTAEBLER—Recent figurative bronze sculptures; through 11/21. CDS, 76 E. 79th St. (772-9555).

RICHARD DIEBORNKORN/ANDY WARHOL—Ten paintings from his "Ocean Park" series/Drawings; 11/5–1/9/93. Gagosian, 980 Madison Ave. (744-2313).

MARY FRANK—Drawings of African wildlife that were the result of a collaboration with the writer Peter Matthiessen and illustrate their new book, *Shadows of Africa* (Harry N. Abrams Inc); through 2/28/93. The New York Zoological Society's Zoo Gallery at the Central Park Zoo, 830 Fifth Ave. (861-6030), daily 10–4:30.

JOHN HOYLAND—Vividly-colored abstract paintings from 1989 to 1991; through 11/8. Graham Modern, 1014 Madison Ave. (535-5767).

ELLSWORTH KELLY—Drawings of plant forms in graphite and ink dating from 1960 to 1992; through 11/28. Marks, 1018 Madison Ave. (861-9455).

WIFREDO LAM—A retrospective of drawings, prints, and books by this Cuban artist (1902–82) whose works combine Synthetic Cubism with symbols of his native Afro-Cuban culture; through 12/20. Americas Society, 680 Park Ave. (249-8950).

JAN MATULKA/VACLAV VYTLACIL—Paintings by these two Modernists who studied in New York at the same time and knew one another in Paris during the 1920s. Through 11/14. Graham, 1014 Madison Ave. (535-5767).

KATHERINE PORTER—Recent small-scale abstract paintings; through 11/14. Munroe, 9 E. 84th St. (249-5480), Wed.–Sat. 12–5.

PIERRE ROY—Paintings by this French artist (1880–1950) who was the first Surrealist painter to have a one-person show in New York, in 1930; through 1/22. Feigen, 49 E. 68th St. (628-0700).

FRANK STELLA—New projects and sculpture; through 11/12. Knoedler, 19 E. 70th St. (794-0550).

DOUG TRUMP—Abstract paintings and works on paper that incorporate collage; through 11/14. Berry-Hill, 11 E. 70th St. (744-2300).

57th Street Area

DANIEL BARRETT—Recent painted sculpture; through 11/14. ACA, 41 E. 57th St. (644-8306).

ISABEL BISHOP/ROBERT KUSHNER—Nine paintings from the 1960s through the early 1980s that depict views from her Union Square studio/Triptych paintings that were studies for a larger work, using flowers to symbolize the North American seasons. Through 11/14. Midtown Payson, 745 Fifth Ave. (758-1900).

JOAN BROWN—Paintings from the artist's estate executed between 1970–75; through 11/14. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOAN BRADY—Paintings of domestic interiors and landscapes and houses in western New Jersey and Cape Cod; through 11/28. Tatistcheff, 50 W. 57th St. (664-0907).

RICHARD DEACON—New sculpture; through 11/14. Goodman, 24 W. 57th St. (977-7160).

FORTUNATO DEPERO—Works by this Italian artist (1892–60) who was a key figure in the Futurist movement; 11/9–1/10/93. Rayburn Foundation, 41 E. 57th St. (832-7540).

THORNTON DIAL—Assemblages, sculpture, and works on paper by a self-taught artist from Bessemer, Alabama; through 12/2. Ross, 50 W. 57th St. (307-0400).

THOMAS EAKINS—Paintings on loan from public collections and the gallery's own archival material on Eakins, who had his first exhibition at Babcock Galleries in 1927, including rare original documents, letters, and unpublished photographs; through 12/5. Babcock, 724 Fifth Ave. (535-9355).

FRIEDRICH ECKHARDT—An installation of works in various media entitled, "Plural in Singular: The Window"; through 11/27. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

PATRICIA TOBACCO FORRESTER/GLEN HANSEN—Large-scale watercolors of exotic flowers and foliage/Meticulously-detailed paintings of Victorian street clocks in New York City. Through 11/21. Fischbach, 24 W. 57th St. (759-2345).

GRACE HARTIGAN—Recemt gestural abstract paintings with figurative elements; 11/5–28. ACA, 41 E. 57th St. (644-8300).

EVA HESSE—Paintings from 1961–64 that prefigure aspects of her sculpture; through 11/14. Miller, 41 E. 57th St. (980-5454).

PAUL JENKINS/FAY BARNES—New watercolors and lithographs/Small-scale paintings from 1903–05, when she was a student of Arthur Wesley Dow at the Ipswich Summer School of Art. Through 11/28. Associated American Artists, 20 W. 57th St. (399-5510).

WIFREDO LAM—Drawings by this Cuban Surrealist who died in 1982; 11/10–12/23. Lelong, 20 W. 57th St. (315-0470).

WARREN MACKENZIE—Recent ceramic works; through 11/25. Babcock, 724 Fifth Ave. (767-1852).

KATHERINE MANISCO—Recent botanical watercolors and drawings; through 11/18. The Horticultural Society of New York, 128 W. 58th St. (757-0915).

WENDY MARUYAMA/MICHAEL HURWITZ—New furniture works by both. Through 12/5. Joseph, 745 Fifth Ave. (751-5500).

HENRI MATISSE—Etchings, lithographs, linocuts, and aquatints from 1900–1950; through 12/19. Pace Prints, 32 E. 57th St. (421-3688).

SYLVIO MERLINO/KEITH MILOW—Sculptures of volcanoes made with crushed fake fur and of birds and butterflies; through 11/21/Drawings of Roman numerals, laurel wreaths, and other insignia found on metal plaques; through 11/14. Haime, 41 E. 57th St. (888-3550).

LOUISE NEVELSON—Works from the artist's estate, including black walls from "Moon Garden + One" (1957–60), white work from "Dawn's Wedding Chapel I" (1959), and gold walls from "Royal Tides" (1960); through 11/28. Pace, 32 E. 57th St. (421-3292).

IZHAR PATKIN/NAM JUNE PAIK—Large-scale perforated cibachrome photographs of a ghostly wax figure of Malevich/Recent computer-generated photographs from video images. Through 11/21. Solomon, 724 Fifth Ave. (757-7777).

JACKSON POLLOCK—Drawings, gouaches, and a painting from the mid- to late 1940s; through 11/28. McCoy, 41 E. 57th St. (319-1996).

PETER POSKAS—Landscape paintings that depict panoramic views of Connecticut and Duchess County, New York; through 11/28. Schmidt-Bingham, 41 W. 57th St. (888-1122).

SICA—Abstract paintings with collage; 11/5–12/5. Reece, 24 W. 57th St. (333-5830).

SYLVIA SLEIGH—Large-scale figurative paintings executed between 1973–76; through 11/14. Stiebel Modern, 32 E. 57th St. (759-5536).

SHARON SPRUNG—Paintings of forest scenes, in watercolor, pastel, and oil on board; 11/4–28. French, 24 W. 57th St. (247-2457).

GEORGE TOOKER—Egg tempera paintings from 1946 to 1992; through 12/5. Del Re, 41 E. 57th St. (688-1843).

ROLF WALZ—An installation titled "Disturbing Familiarity" that incorporates mirrors, glass, colored liquid, and lights; through 12/12. Baron/Boisante, 50 W. 57th St. (581-9191).

TOM WESSELMANN—New cut-out metal works that refer to the works of Cezanne, Johns, Leger, Lichtenstein, Matisse, and Warhol; through 11/14. Janis, 110 W. 57th St. (586-0110).

SoHo and TriBeCa

TERRY ADKINS—Recent sculpture in two separate series, including "Perpetual Choir," in which a group of individual works are arranged on a wall at different heights to represent tones and octaves, and "Haiti," comprising sculptures, objects, and products associated with Haiti; through 11/14. LedisFlam, 584 Broadway (925-2806).

SUZANNE ANKER—A sculpture installation that represents the artist's vision of the future, using such materials as stainless steel fibers, resin, aluminum, artificial skin and human hair, and computer print-outs; through 12/3. B4A, 510 Broadway (925-9735), Thur.–Sat. 11–6.

MASSIMO ANTONACI/SOL LEWITT—Minimal wall sculptures made with glass, tar, and paint/Large-scale works on paper; through 11/21. Weber, 142 Greene St. (966-6115).

MIQUEL BARCELO—New mixed-media paintings from his "De Rarum Natura" series; through 11/14. Castelli, 420 W. Broadway (431-5160).

SUSAN BEE—Abstract paintings that incorporate decals; through 11/14. Lust, 61 Sullivan St. (941-9220).

PETER H. BEGLEY—Recent abstract paintings; through 11/28. Clasen, 470 Broome St. (334-0277).

TONY BERLANT—Works in which found scrap metal—discarded TV dinner trays, cookie tins, signs, and tin cans—is nailed to a plywood backing and painted; through 11/14. Louver, 130 Prince St. (925-9205).

MIGUEL BERROCAL—Sculpture from the 1960s and 1970s; 11/7–12/5. Katzen, 345 W. Broadway (219-0165).

POWER BOOTHE—Recent paintings, drawings, and watercolors that contain a spiral image; through 11/21. Morrison, 59 Thompson St. (274-9059).

ROBERT BORDO—Monochromatic abstract paintings and drawings based on maps; through 11/14. Alexander, 59 Wooster St. (925-4338).

KENNETH CAPPS—New sculpture that utilizes the energy forces of magnetism and radio static electric sound; 11/7–12/19. Engelhorn, 470 Broome St. (966-6882).

SAINT CLAIR CEMIN—Small ceramic sculptures and watercolors that comment on the human condition; through 12/5. Kasmin, 74 Grand St. (219-3219).

ART

DAVID CHOW—New paintings; through 12/5. Lipton, 67 Prince St. (925-7140).

NANCY CHUNN—Paintings that comprise the first half of a series chronicling the history of China, plus preliminary sketches, written notes, and painting studies; through 11/28. Feldman, 31 Mercer St. (226-3232).

CHUCK CONNELLY—Recent paintings; through 11/14. Lennon, Weinberg, 580 Broadway (941-0012).

BRUCE CONNER—A survey of drawings and collages from 1962 to 1992; 11/5–28. Marcus, 578 Broadway (226-3200).

WIM DELVOYE—Painted concrete mixers and shovels, tile mosaics, and maps; through 11/7. Sonnabend, 420 W. Broadway (966-6160).

JIMMIE DURHAM—An installation divided into halves that examines opposites, one based on the Shakespearean character Caliban, and the other a display of works on paper and sculptures of PVC and mud; 11/7–12/5. Klagsbrun, 51 Greene St. (925-5157).

NANCY DWYER—Sculptural works that use repetition and simple systems to create a kind of concrete poetry; through 11/28. Baer, 476 Broome St. (431-4774).

STEPHEN ELLIS—New paintings that employ Minimalist grids, stripes and serial arrangements, and expressionist brushwork; through 11/14. Koury, 89 Greene St. (334-5155).

HEIDE FASNACHT—New sculpture; through 11/14. Van Eck, 420 W. Broadway (219-0717).

GIL FERRER—Multi-media paintings of flags; through 11/28. Claramunt, 375 W. Broadway (431-3456).

RAFAEL FERRER—Recent paintings that transform scenes of everyday life in the Dominican Republic into mysterious events; through 12/2. Hoffman, 429 W. Broadway (966-6676).

ERIC FISCHL—Five new paintings that examine rituals of suburban leisure and the dissonance between cultures in proximity, plus two life-size and three smaller bronze sculptures of nude figures; 11/7–12/19. Boone, 417 W. Broadway (431-1818).

TONY FITZPATRICK—New etchings in a series titled "The Coming of Locusts"; through 11/14. Bridgewater/Lustberg, 529 Broadway (941-6355).

CHRIS FREEMAN—Large-scale tableaux that combine abstract painting and photographs; through 12/19. Private/Public, 561 Broadway (966-8639), Fri. and Sat. 11–6.

LAWRENCE GIPE—An installation of new paintings titled "The Century of Progress Museum"; through 11/21. Blum Helman Warehouse, 80 Greene St. (226-8770).

KENNETH GOLDSMITH—Works that use text from such diverse sources as James Joyce, MC Hammer, and the Latin poet Catullus to produce a playful and perverse form of poetry; through 11/28. Lee, 588 Broadway (966-2676).

APRIL GORNIK—Recent large-scale landscape paintings that use light and sense of place to envelope the viewer; through 11/14. Thorp, 103 Prince St. (431-6880).

KEITH HARING—Works executed between 1980–83 from the artist's estate, including chalk subway drawings, large-scale murals, painted objects, and drawings; through 1/9. Shafrazi, 130 Prince St. (274-9300).

BRYAN HUNT—New etchings and photogravures; through 11/29. Crown Point, 568 Broadway (226-5476).

DAVID ITCHKAWICH—A retrospective of etchings spanning the years 1968 to 1991; through 11/21. F.D.R., 670 Broadway (777-3051).

TRACEY JONES—Recent paintings; 11/4–12/5. Harris, 524 Broadway (941-9895).

REUBEN KADISH—Ink drawings from the early 1970s referred to by the artist as his "Watergate" series and monotypes from the late 1980s; through 11/21. Einstein, 591 Broadway (226-1414).

SHIRLEY KANEDA—Recent abstract paintings; through 11/14. Shainman, 560 Broadway (966-3866).

IRVING KRIESBERG—Recent paintings and terracotta sculpture; 11/4–12/5. Perlow, 560 Broadway (941-1220).

JULIAN LETHBRIDGE—New paintings; 11/4–12/3. Cooper, 155 Wooster St. (674-0766).

SIMON LEUNG/ANDREA ZITTEL—An installation of "drawings" made with pinpricks/A kitchen-bathroom unit and uniform designs. Through 11/28. Rosen, 130 Prince St. (941-0203).

AL LOVING—New painted constructions made with rag paper that is torn into shapes; 11/7–12/1. Kelly, 591 Broadway (226-1660).

GIAN MARCO MONTESANO—New paintings; 11/6–28. Lipton, 100 Prince St. (431-9253).

JOHN NIXON—Recent monochromatic paintings that use the cross form; through 11/14. Wooster Gardens, 40 Wooster St. (941-6210).

ALIX PEARLSTEIN—New sculpture and mixed-media works; through 11/14. Postmasters, 80 Greene St. (941-5711).

PHILIP PEARLSTEIN/CHRISTOPHER WILMARTH—New paintings that use the figure more or less incidentally with interior objects and views from the window-/Four glass and steel sculptures from the 1970s; 11/7–12/5. Hirschl & Adler Modern, 420 W. Broadway (966-6211).

A.R. PENCK—Drawings executed over the last 15 years, including portraits of friends, notations of daily life, self-portraits, stick figures, and abstract works; through 11/21. Nolan, 560 Broadway (925-6190).

RICHARD PRINCE—A suite of 11 etchings titled "Black Jokes"; through 11/30. Sylvester, 10 Leonard St. (941-0074).

DAVID REED/ALDO ROSSI—Recent abstract paintings characterized by swirling, ribbon-like brushstrokes; through 11/28/Recent drawings and hand-colored prints depicting the architect's familiar images of domestic architecture; through 12/12. Protetch, 560 Broadway (966-5454).

ALEXIS ROCKMAN—A monumentally-scaled painting on the theme of evolution, and related watercolors; through 11/28. Sperone Westwater, 121 Greene St. (460-5497).

IANN ROSEN-QUERALT—A "garden" installation that represents the balancing point between human control and wild nature, using blocks of melting ice, earthworms, mud, and other evocative materials and objects; through 11/28. Yi, 249 Centre St. (334-5189).

CYNTHIA SCHIRA—Recent fiber weavings based on landscapes in Kansas and the Adirondacks; through 11/25. Franklin Parrasch, 588 Broadway (925-7090).

LYNN SCHNURNBERGER—Recent collages; 11/10–24. Wynn Kramarsky, 560 Broadway (925-7895).

JIM SHAW—Six hundred small canvases that comprise four large portraits, one of which covers the interior walls of a log cabin built inside the gallery; through 11/7. Metro Pictures, 150 Greene St. (925-8335).

TONY SMITH—Works that have never been shown, including two unique plaster models from 1961 and 1962 and a series of spray paintings on canvas from 1956; through 11/28. Cooper, 155 Wooster St. (674-0766).

BUZZ SPECTOR—Narrative collages of old postcards; through 11/14. Miller, 138 Spring St. (226-1220).

MICHAEL STERN/CHRISTIAN ECKART—Recent paintings; through 10/31/Recent paintings that depict imagery based on video prints generated from commercially available or broadcast videos, using tattoos, drag racing mishaps, and two-girl sex as subject matter; through 11/18. Rubin Spangle, 395 W. Broadway (226-2161).

FRED STONEHOUSE—Paintings that depict seemingly irrational combinations of images in disjointed narratives; 11/5–28. M-13, 72 Greene St. (925-3007).

PATRICK STRZELEC—Five large-scale minimal sculptures; through 11/14. Toll, 146 Greene St. (431-1788).

MICHELLE STUART—Works from the 1970s using earth and stones on paper that capture the passage of time as revealed by place; through 11/14. Fawbush, 76 Grand St. (274-0660).

LAUREN SZOLD—A work in which a mixture of flour, eggs, salt, and water has been poured on the gallery's floor, its shape and condition dictated by gravity and the weather; through 11/14. 303, 89 Greene St. (966-5605).

TODT/DIETER APPELT—Collaborative sculpture and objects titled "Smell Freedom"/Photographs from the late 1970s. Through 11/14. P.P.O.W., 532 Broadway (941-8642).

LIENHARD VON MONKIEWITSCH—Concrete reliefs painted with dark pigments; through 11/19. Auchincloss, 558 Broadway (966-7753).

ANDY WARHOL—Late paintings; 11/5–1/9/93. Gagosian, 136 Wooster St. (228-2828).

ROBERT WILLIAMS—Paintings with imagery drawn from comic books, rock-n-roll music, skateboarding, surfing, and hot-rod cars; through 11/21. Cutler, 379 W. Broadway (219-1577).

CHRISTOPHER WOOL—New paintings; through 11/14. Luhring Augustine, 130 Prince St. (219-9600).

ANDREW YOUNG/PETER WAITE—Recent paintings-/Works on paper from "The Highgate Series." Through 11/14. Beitzel, 102 Prince St. (219-2863).

BRENDA ZLAMANY—Portraits of cadavers, dead animals, and live subjects; through 11/18. Donahue, 560 Broadway (226-1111).

Other

BRUCE DORFMAN—Recent painted collages; through 11/24. New School, 66 W. 12th St. (229-5615).

DOUGLAS FRASER—Large-scale paintings that evoke WPA murals, on themes of technology, the workplace, and sports; through 11/29. Illustration, 330 E. 11th St. (979-1014).

ELIZABETH MURRAY—Prints from 1979–90; through 11/22. Baruch College, 135 E. 22nd St. (387-1006), Mon., Tue., Wed., Fri. 12–5, Thu. 12–7.

GROUP SHOWS

Madison Avenue and Vicinity

CHINA INSTITUTE—125 E. 65th St. (744-8181), $3 admission. "Word as Image: The Art of Chinese Seal Engraving"; through 12/12.

GRAHAM MODERN—1014 Madison Ave. (535-5767). Contemporary British ceramics by Feibleman, Godfrey, Hayes, Price, Rie, Swindell, Verdon, Ward, others; through 12/22.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "The Artist as Explorer," with works by Bierstadt, Catlin, Crawford, Heade, La Farge, O'Keeffe, others; 11/10–12/24; "The American Arts & Crafts Movement," with works by Greene & Greene, Wright, others; 11/10–12/24.

HORAN—35 E. 67th St. (517-9410). "Pitched Black," with works by Johns, Kline, Marden, On Kawara, Serra, Stella, Stout, Warhol, others; 11/5–12/19.

KENT—47 E. 63rd St. (980-9696). African and Modern works by Archipenko, Gonzalez, Hepworth, Moore, Nolde, Picasso, others; through 12/4.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Sculpture by Beeton, Freedman, Seng; through 11/14.

SHEPHERD—21 E. 84th St. (861-4050). English watercolors from the 18th and 19th centuries, by Allingham, Goodwin, Ruskin, Sowerby, Turner, others; through 11/28.

YORK—21 E. 65th St. (772-9155). Paintings, drawings, and sculpture by 19th and 20th-century American artists, including Audubon, Cassatt, Dove, Sheeler, Sully, others; through 11/21.

57th Street Area

DINTENFASS—50 W. 57th St. (581-2268). "Vote," with works by gallery artists and artists represented by the P.P.O.W. gallery, including Barnet, Granet, Gwathmey, Laemmle, Lawrence, Rupp, Weems, Wong, others; through 11/28.

DRUTT—724 Fifth Ave. (974-7700). Paintings and works on paper by European artists from the 1960s through the 1980s, by Assadour, Bores, De Coninck, Esteve, Garbell, Lesieur, Matta, Rohner; through 12/15.

EQUITABLE—787 Seventh Ave. (554-4818). "Telling Tales: Nineteenth-Century Narrative Painting from the Collection of the Pennsylvania Academy of the Fine Arts"; through 12/6.

KENNEDY—40 W. 57th St. (541-9600). "America as Emblem," with prints of emblematic forms used to represent America from the late 16th century through to the Centennial Exposition of 1876; 11/10–28. Kennedy, 40 W. 57th St. (541-9600).

KOHN PEDERSON—111 W. 57th (398-6890). "The Art of the Eye," with paintings, sculpture, and photographs by visually impaired artists; through 11/14.

LITTLEJOHN/STERNAU—41 E. 57th St. (980-2323). Works by Boynton, Bumiller, Goodman, Heffernan, Morphesis, Willis; through 12/5.

MARLBOROUGH—40 W. 57th St. (541-4900). "Modern Sculpture," with works by Brancusi, Calder, Giacometti, Hepworth, Leger, Miro, Picasso, Rodin, others; "Books and Portfolios: 1957–1992," with works by Hockney, Johns, Katz, Marden, Rauschenberg, Welliver, Winters, others; through 11/28.

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (735-5365). Scale drawings of the Grand Canal in Venice by a team of young draftsmen at Venice's University Institute of Architecture under the direction of the architect, Tito Talamini, and rare 19th-century photographs of Venice; through 1/14/93.

WASHBURN—20 W. 57th St. (397-6780). "The Room," with works by artists who showed their work at Alfred Stieglitz's Intimate Gallery, including Bacon, Dove, Hartley, Marin, O'Keeffe, Strand, others; through 12/5.

SoHo and TriBeCa

ALAN—524 Broadway (226-5145). "Still Life Today," with works by Alonso, Crawford, Dowell, Fay, Hoeflich, Grimes, Munson, Rowe, Zlamany, others; through 11/14.

ARENA—128 Wooster St. (226-1420). New works by Haub, Kretschmer, Miller, Spurrier; through 11/21.

ARTISTS SPACE—223 W. Broadway (226-3970). "AIDS Forum: Merle Temkin—Window Screen Embroideries"; "Robert Farber: I Thought I Had Time—An Installation and Paintings from 'The Western Blot Series' "; "A New World Order II: Remapping Tales of Desire by Karen Atkinson & Associates"; "Ping Chong: A Facility for the Channeling and Containment of Undesirable Elements"; through 11/21.

BLONDIES—72 Thompson St. (431-8601). Works by Chaplin, Flamboyaet, Ryan, Wofford; through 11/28.

CAVIN-MORRIS—560 Broadway (226-3768). "Idio-syncretics, Part I," with works by Cisowski, Gonzalez, Vega-Pujol; through 11/14.

DAVIDSON—415 W. Broadway (925-5300). Sculpture by De Saint Phalle, Rickey, others; through 11/21.

FLYNN—113 Crosby St. (966-0426). Works by Korman, Leslie, Rabinowitch, Stout; through 11/28.

FRANKLIN FURNACE—112 Franklin St. (925-4671). "Fluxus: A Conceptual Country," with works by Fluxus artists from the past thirty years; through 11/14.

GRANARY BOOKS—568 Broadway (226-5462). "Women on Earth," with artists' books by Bakos, Hartzell, Scholinski, Sherry, Sobell, Van Hooven, Webber; through 11/28.

HAWKINS—448 W. Broadway (477-4699). "Ballots or Bullets: You Choose," with works by The Abortion Project, Bachman, Diamond, Faust, Minter, Rockman, Serrano, Sheehan, Staehle, Tiravanija, Tisdale, others; through 11/27.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works that explore concepts of home and community by Birch, Gutierrez, Hastanan, Ledwith, Keating, Rowden, Sanchez, Wiley, others; through 12/27.

INTERART CENTER—167 Spring St. (431-7500). "Dematerialism," with works by Baldino, Davidson, Ketchman, Minkowitz, Van Warmerdam; 11/5–12/19.

KLARFELD PERRY—472 Broome St. (925-0849). Grafitti works by Crash, Daze, Futura 2000, Lady Pink, Lee; through 12/5.

PROTETCH—560 Broadway (966-5454). "A New American Flag," with flag designs by Armajani, Kosuth, LeWitt, Lichtenstein, Ligon, Shea, Weiner; through 1/9/93.

RICCO/MARESCA—105 Hudson St. (219-2756). "Without Parallel," with works by Darger, Edmondson, Finster, Murry, Ramirez, Traylor, Yoakum; through 11/28.

ROSEN—130 Prince St. (941-0203). Tattoo designs by Acconci, Baldessari, Diamond, Faust, Gonzalez, Prince, Weiner; through 11/28.

SHAPOLSKY—99 Spring St. (334-9755). Works by Celis, Hasen, Johnson, Kurtz, Manning, Rojas, others; 11/7–12/5.

SNYDER—588 Broadway (941-6860). "Mythic Space: Native American Influences on American Art of the 1940s," with works by Barnet, Busa, Daum, Gottlieb, Wheeler; through 11/21.

SPERONE WESTWATER—142 Greene St. (431-3685). Works by Colson, Kuitca, Wegman; through 11/28.

TRIBECA 148—148b Duane St. (406-4073). Abstract paintings by Buhler, Chalfin, DeManuelle, Fishman, Goodman, Green, Kahn, Mintz, Rosenblat, Saito; through 11/21.

Other

GLASS—315 Central Park West (787-4704), Wed.–Sat. 1–6. Works by Andrews, Gross, Hecht, Marshall, Soyer, Weber, others; through 11/21.

GREENWICH HOUSE POTTERY—16 Jones St. (242-4106). "Artists & Industry," with works by Arman, Haring, Komar and Melamid, Kosuth, Sherman, Woodman, others; 11/4–26.

PARSONS SCHOOL OF DESIGN—66 Fifth Ave. (864-5729). "INX: Firing Lines—Political Art 1980–1992," with black-and-white editorial page drawings by Cardo, Drescher, Guarnaccia, Kuper, Kozlowski, Shannon, Vorlet, others; 11/4–12/4.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). *Landscape paintings* by Abrams, Anthony, Bery, Bierk, Blondes, Chambers, Gray, Gregory, Hambleton; through 11/14.

WHITE COLUMNS—154 Christopher St. (924-4212). 11/6–12/6: "Emerging Art from Japan."

PHOTOGRAPHY

DOLLY BEN-ELIEZER/REBECCA ZILENZIGER—Photographic collages of plant propagation in Israel/New black-and-white photographs. Through 11/28. Urdang, 23 E. 74th St. (288-7004).

JOHN BLAKEMORE—Silverprint studies of found objects and raw materials from the photographer's own garden; through 11/14. Miller, 138 Spring St. (226-1220).

JOHN DIVOLA—Black-and-white photographs of four sites in California, derived from details of high-speed 35mm negatives; through 11/28. Baum, 588 Broadway (219-9854).

SOPHIE FENWICK—Photographs of the New York City waterfront taken over the past year; through 11/30. The Seaman's Church Institute of New York, 241 Water St. (349-9090).

JAN GROOVER—Recent photographs of still-life arrangements; through 11/14. Miller, 41 E. 57th St. (980-5454).

ERNST HAAS—*Documentary and abstract photographs* taken between 1950–1975; through 12/5. Greenberg, 120 Wooster St. (334-0010).

DAVID HEALD—Photographs of Cisturcian abbeys in France; 11/5–12/3. French Embassy, 972 Fifth Ave. (439-1406).

CONNIE IMBODEN/ROBERT FLYNT—Black-and-white photographs of nude figures that use the reflective surfaces of swimming pools and mirrors to create a dream-like state. Through 12/5. Witkin, 415 W. Broadway (925-5510).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $4; students and seniors $2.50. Through 11/8: "The Duane Michals Show"; "Breaking Bounds: The Photography of Lois Greenfield."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 1/24/93: "Karsh: American Legends." Through 1/24/93: "Ernst Haas: In Black and White." Through 11/29: "Robert Lyons: Egyptian Time."

SUZANNE LAFONT—Recent photographs; through 11/21. Goodman, 24 W. 57th St. (977-7160).

ANNIE LEIBOVITZ—Portraits and other works taken over the past year, in color and black and white; through 12/5. Danziger, 415 W. Broadway (226-0056).

MARYMOUNT MANHATTAN COLLEGE—221 E. 71st St. (517-0475). Manipulated photographs by Bernstein, Enfield, Neaman, Rosen, Ross; through 11/14.

FRED MCDARRAGH—Photographs of Greenwich Village and its inhabitants from the late 1950s to the present; through 12/4. Camera Club of New York, 853 Broadway (260-7077).

RAY MORTENSON—Recent large-scale landscape photographs; through 11/29. Borden, 560 Broadway (431-0166).

NICHOLAS NIXON—Photographs of students at the Per-

Zoë

SUNDAYS
BRUNCH 12-3 PM
MAGNUM DINNERS 5-10 PM

SPECIALLY SELECTED MAGNUMS
OF AMERICA'S BEST WINES,
RATED BY THE *WINE SPECTATOR*,
WILL BE SERVED BY THE GLASS

90 PRINCE STREET
RESERVATIONS (212) 966-6722

AMEX Limousine
"We'll drive you straight to the top"
Rated Best By
"Wall Street Journal"
(212) 696-4088

Delightful French Cuisine in the Theatre District
340 W. 46 ST
765-7374
AUGUSTE & MARCEL'S
ORIGINALLY OF CAFE du SOIR
le Rivage

New York's new multi level Supper Club
kulu
All Corporate & Private Parties Welcome
• 1770 Second Avenue at 92nd St. • (212) 996-4550 •
• Open 7Days for Dinner • Late Night Menu • Weekend Brunch •

PORTFOLIO
RESTAURANT
"...you're on your way to gustatory heaven..."
The Underground Gourmet-NY Magazine
4 WEST 19th ST. • NEW YORK CITY 10011
212-691-3845

'Where Broadway meets Bangkok'
Danny's
Grand Sea Palace
RESTAURANT, PIANO BAR & SKYLIGHT ROOM CABARET
346 WEST 46TH STREET - NEW YORK, NY 10036
(212) 265-8130 (212) 265-8133

kins School for the Blind in Watertown, Massachusetts and portraits of his wife and children from the ongoing series "Family Pictures"; through 12/5. Zabriskie, 724 Fifth Ave. (307-7430).

LUIS GONZALEZ PALMA—Portraits of Mayan people by a 35-year-old Guatemalan architect; through 11/21. Lowinsky, 575 Broadway (226-5440).

HERB RITTS—Celebrity portraits; through 12/12. Staley-Wise, 560 Broadway (966-6223).

AARON SISKIND—Photographs from the 1930s through the 1960s that trace his transition from documentary images to the abstract style for which he is best known; through 11/21. Mann, 42 E. 76th St. (570-1223).

FREDERICK SOMMER/WEEGEE—Nineteen photographs taken between 1939 and 1945 that depict arid Arizona landscapes/Photographs taken on the streets of New York. Through 11/28. Pace/MacGill, 32 E. 57th St. (759-7999).

EVE SONNEMAN—Photographs of birds and large-scale Polaroid photographs of surrealistic planetary images; 11/5–7. Cowles, 420 W. Broadway (925-3500).

PHILIP TRAGER—Photographs of contemporary dancers; through 11/14. Saul, 155 Spring St. (431-0747).

WORLD FINANCIAL CENTER—Courtyard Gallery, 200 Liberty St. (945-0505). "The Color of Fashion," with fashion photographs by Ferri, Greenfield-Sanders, Hanson, Metzner, Watson, others; through 11/29.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.—Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 11/8: "More Than One: Contemporary Studio Production." Through 11/8: "A Decade of Craft: Recent Acquisitions, Part II—Ceramics, Fiber Art, Jewelry, and Metalwork."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 1/17/93: "Global Warming: Understanding the Forecast."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/17/93: "Cultures at Crossroads: Southeast Asian Textiles from the Australian National Gallery."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Wed., Thu., Fri. 10 a.m.–5, Sat. and Sun. 1–6, closed Mon. and Tue. $3, $2 students, $1 seniors, free for children under 12. Through 1/10/93: "The School of the South: El Taller Torres-Garcia and Its Legacy." Through 1/10/93: "Recent Paintings by Candida Alvarez."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Through 12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts." Through 1/3/93: "Meg Webster: Grand Lobby Installation." Through 12/19: "Manet to Picasso: Prints and Drawings from the Brooklyn Museum."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $ 1.50; free Tue. after 5. Through 3/7/93: "The Power of Maps."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 4/93: "Joseph Beuys: Arena, 1970–72." Through 6/20/93: "Robert Gober." **393 W. Broadway**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "Broken Kilometer." **141 Wooster St.**, Wed.–Sat. noon–6. Through 6/20/93: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (423-3500). Mon.–Wed., Fri.–Sun. 10 a.m.–7:45 (Tue. 5–7:45 half-price admission), closed Thu. $10, students and seniors $8 (admission includes special 7-day pass to this museum and the Guggenheim Museum in SoHo). Through 1/3/93: "The Great Utopia: The Russian and Soviet Avant-Garde, 1915–1932."

GUGGENHEIM MUSEUM IN SOHO—575 Broadway (423-3500). Sun., Mon., Wed. 11 a.m.–6, Thur.–Sat. 11 a.m.–10 p.m., closed Tue. $6, students and seniors $3. Through 1/17/93: "Marc Chagall and the Jewish Theater." Through 1/24/93: "Robert Rauschenberg: The Early 1950s."

JAPAN SOCIETY—333 E. 47th St. (832-1155). Tue.–Sun. 11 a.m.–5. Suggested contribution $2.50. 11/5–1/10/93: "The Dragon King of the Sea: Japanese Decorative Art of the Meiji Period from the John R. Young Collection."

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 12/30: "Selections from the Jewish Museum's Collection." Through 12/20: "Convivencia: Jews, Muslims, and Christians in Medieval Spain."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. Through 1/17/93: "Portraits of American Artists in the Metropolitan Museum of Art." Through 11/22: "Magritte." Through 11/29: "Jusepe de Ribera (1591–1652): Spanish Realist in Baroque Italy." Through 1/3/93: "A Map of the East: Photographs by Leo Rubenfein." Through 7/4/93: "Loma Negra, A Peruvian Lord's Tomb." Through 1/24/93: "Alexander Jackson Davis (1803–1892), American Architect." Through 1/10/93: "The Century of Tung Ch'i-ch'ang." Through 1/17/93: "Masterworks from the Musée des Beaux-Arts, Lille." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $5. Through 11/29: "Renaissance Florence: Arts and Letters." Through 11/22: "Seeking the 'Splendid Misery': Presidential Races from George Washington to Theodore Roosevelt." Through 11/29: "Treasures from the Permanent Collections." Through 11/29: "Fra Bartolommeo: Master Draughtsman of the High Renaissance."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Tue.–Sun. 11:30 a.m.–7:30, closed Mon. Free. Through 1/3/93: "Visiones Del Pueblo: The Folk Art of Latin America."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 1/10: "Antonio Martorell: La Casa de Todos Nosotros."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily (except Wed.) 11 a.m.–6, Thu. to 9, closed Wed. (note: Matisse exhibition is open Wed.) $7.50; students and seniors $4.50; Thu. 5–9 pay what you wish. Admission to "Henri Matisse: A Retrospective" is $12.50, $10 seniors and students, $2 children 6 to 15 (children under 5 free), and includes general museum admission; tickets also available through Ticketmaster (307-4545) and Ticketmaster Ticket Center (for locations call 307-7171). Through 1/12/93: "Henri Matisse: A Retrospective." Through 12/1: "The Photographs of Lucas Samaras: Selections from a Recent Gift." Through 11/15: "Projects: Suzanne Lafont." Through 2/16/93: "The Artist and the Book in 20th-Century Italy." Through 1/12/93: "New Photography 8."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Thur. to 9 p.m., Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $5; students and seniors $3. Through 7/93: "Broadway! 125 Years of Musical Theater." Through 11/29: "Growing Old in Spanish Harlem." Through 2/14/93: "A Jewish Family in Colonial New York: The Levy-Franks Family Portraits." Through 1/3/93: "Songs of My People."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Wed.–Sun. noon–5 (Fri. to 8). $3.50, seniors and students $2, free Fri. 5–8. Through 1/10/93: "Helene Schjerfbeck: Finland's Modernist Rediscovered."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. $3.50; $2.50 seniors and students. Through 1/3/93: "The Spatial Drive." Through 1/3/93: "FluxAttitudes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 1/3/93: "The NAMES Project AIDS Memorial Quilt."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Tue. and Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6, closed Sun. and Mon. Through 1/9/93: "New Worlds, Ancient Texts: The Cultural Impact of an Encounter." Through 3/13/93: "The One Bright Look of Life: Novels in Manuscripts." Through 1/9: "Mapping the New World." Through 1/30/93: "400 Years of Native American Portraits."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. Suggested contribution $4; $2 students and seniors. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 a.m. to 3:30 p.m., and returns on the hour until 5:00 p.m. for roundtrip fare of $5).

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested admission $2. 11/8–1/10: "Postcards from Alphaville: Jean-Luc Godard in Contemporary Art, 1963–1992"; "7 Rooms/7 Shows"; "The Bells: Donald Lipski"; "Floating Reflections."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 11/29: "Fragile Ecologies: Artists' Interpretations and Solutions."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $3; seniors $1.50, children $1. Through 11/15: "William T. Williams: Paintings and Works on Paper." Through 11/15: "From the Studio: Artists-in-Residence, 1991–92."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Wed., Fri., Sat. 11 a.m.–6, Sun. 11–6, Thu. 1–8 (free 6–8), Tue. by appointment for groups, closed Mon. $6; students and seniors $4. "Calder's Circus." . . . 11/6–1/31/93: "Agnes Martin." Through 2/14/93: "Jean-Michel Basquiat." Through 11/29: "Alfonso Ossorio Drawings, 1940–1948: The Anatomy of a Surrealist Sensibility." Through 11/29: "Figurative Works from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, closed Sat. and Sun. (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30 p.m.; Sun. and holidays 11 a.m.–7). Free. Through 1/1/93: "Glenn Ligon: Good Mirrors are Not Cheap." Through 12/31: "Suzanne McClelland."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/4 at 10 a.m.: "Important French Furniture, Clocks, and Objects of Art." On view from 10/31. 11/9 at 10 a.m. and 2: "Modern American & Contemporary Prints and Illustrated Books." On view from 11/7.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 11/5 at 2: "19th-Century Furniture & Decorative Arts." On view from 10/31. 11/10 at 2: "Modern Paintings, Drawings, and Sculpture." On view from 11/7.

DOYLE—175 E. 87th St. (427-2730). 11/4 at 6: "European & American Paintings & Sculpture." On view from 10/31.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/5 and 11/6 at 10:15 a.m. and 2: "19th & 20th-Century Prints." On view from 10/31. 11/7 at 10:15 a.m. and 2: "Contemporary Prints." On view from 10/31. 11/10 at 10:15 a.m.: "Molly Parnis Livingston Collection." 11/10 at 7: "Impressionist Paintings & Drawings." On view from 11/7.

SWANN—104 E. 25th St. (254-4710). 11/5 at 10:30 a.m.: "Modern Literature." On view from 10/31.

MUSIC AND DANCE

COMPILED BY JOANNE CHEN

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-1212).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570); Walter Reade Theater (875-5600).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue.–Sun., noon–2 and 3–7; Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 4

HORACIO GUTIERREZ, pianist. Works by Haydn, Schumann, Liszt. Carnegie Hall at 8. $9–$35.

CABARET COMES TO CARNEGIE—Ronny Whyte Trio, piano-bass-drum ensemble. Weill Recital Hall at 8. $20.

TOKYO STRING QUARTET—With clarinetist Richard Stoltzman. Works by Schubert, Berg, Mozart. Alice Tully Hall at 8. $28.

INTERNATIONAL HARPSICHORD FESTIVAL—Harpsichordist Davitt Moroney. Works by Couperin, Byrd, Bach. Merkin Concert Hall at 8. $15.

HIROSHIMA AND BOBBY CALDWELL—Contemporary jazz. The Paramount at 8. $22.50–$35.

Thursday, November 5

NEW YORK PHILHARMONIC, Zubin Mehta conducting. Works by Messiaen. Avery Fisher Hall at 8. $10–$50.

PATMORE LEWIS, violinist. Children's Health Fund benefit performance, with works by Prokofiev, Franck, Kupferman. Carnegie Hall at 8. $10–$50.

CARLA WHITE, jazz vocalist. Cabaret concert. Weill Recital Hall at 8. $15.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Works by Haydn, Hindemith, Mozart. Merkin Concert Hall at 8. $20.

JORGE MOREL, guitarist. With guitarist Virginia Luque. Town Hall at 8. $20–$25.

SANTANA—The Paramount at 8. $27.50–$35.

INOUE CHAMBER ENSEMBLE—With Tokyo String Ensemble "Geigen." Works by Japanese and American composers. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $8.

ALIA MUSICA—Judeo-Spanish music on ancient, medieval, and Arabic instruments. 92nd St. Y's Kaufmann Concert Hall, at 8. $10–$15.

ROULETTE PIANO FESTIVAL—Pianist Stephen Drury. Works by Cage, Zorn, Rzewski. 228 W. Broadway (219-8242), at 9. $7.

GRETE SULTAN, pianist. Works by Schubert, Debussy. Greenwich House Music School, 27 Barrow St. (242-4770), at 8. $10.

HIGHLIGHTS IN JAZZ—Featuring Jon Faddis and Doc Cheatham. Pace Downtown Theater, Spruce St. between Park Row and Gold St. (346-1715), at 8. $15.

NOONDAY CONCERTS—Violinist Grigory Kalinovsky, pianist Vlada Kudryashova. Works by Debussy, Ysaye, others. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Pianist Phillip Bush, violinist Nai-Yuan Hu, cellist Jian Wang. Works by Scarlatti, Brahms, others. Fulton Ferry Landing, Brooklyn (718-624-4061), at 6:30. $75, concert and dinner.

Friday, November 6

CALGARY PHILHARMONIC ORCHESTRA, Mario Bernardi conducting. With soprano Edith Wiens. Works by Berlioz, Britten, Schumann, Bell. Carnegie Hall at 8. $10–$40.

KYOKO TATSUMI, pianist. Weill Recital Hall at 8. $15.

CHAMBER MUSIC SOCIETY, Roger Nierenberg conducting. With soprano Dawn Upshaw. Works by Danielpour. Alice Tully Hall at 8. $15–$25.

NEW YORK PHILHARMONIC—See 11/5.

JOANNE BRACKEEN, pianist. Jazz music with bassist Cecil McBee and drummer Tony Reedus. Miller Theatre, Broadway and 116th St. (307-7171), at 8. $12.

ROULETTE PIANO FESTIVAL—Singer-pianist Robin Holcomb. 228 W. Broadway (219-8242), at 9. $7.

SANTANA—See 11/5.

ERASURE—Beacon Theatre, Broadway and 74th St. (307-7171), at 8. $29.50.

HEE EUN YANG, Korean folk singer. Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (662-2133), at 8. $18–$50.

KARL BERGER TRIO—Jazz, new music, and cross-cultural music. With vocalist Ingrid Sertso and violinist Mark Feldman. Greenwich House Music School, 27 Barrow St. (545-7536), at 8. $10.

GREENWICH VILLAGE ORCHESTRA—Third annual benefit with works by Beethoven, Bizet, and Mendelssohn. National Arts Club, 15 Gramercy Park South (969-0197), at 7:30. $60.

NEW YORK CITY GAY MEN'S CHORUS—Show tunes, classics, and a preview of the Carnegie Hall holiday show. 200 Park Ave. (818-1777), at 12:15 and 1. Free.

Saturday, November 7

SWEET HONEY IN THE ROCK, a capella quintet. Elements of blues, gospel, jazz. Carnegie Hall at 8. $17.50–$26.

GRUPO AYMARA, Bolivian folk-music troupe. Alice Tully Hall at 8. $20–$25.

NEW YORK PHILHARMONIC—See 11/5. Today with lecture at 7.

KRZYSTOF WITEK, violinist. Weill Recital Hall at 5:30. $13.50

INTERNATIONAL HARPSICHORD FESTIVAL—With the Four Nations Ensemble. Works by Bach, Soler, Couperin, Rameau. Merkin Concert Hall at 8. $20.

CELTIC FIDDLES—Kevin Burke, Johnny Cunningham, and Christian Lemaitre provide a night of Irish, Scottish, and Breton fiddling. Symphony Space at 8. $15.

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conducting. With violinist Nadja Salerno-Sonnenberg. Works by Creston, Bach, Wolf, de Falla. 92nd St. Y's Tisch Center for the Arts at 8. $25–$30.

ROULETTE PIANO FESTIVAL—Margaret Leng Tan celebrates minimalist music from its antecedents to its offshoots. 228 W. Broadway (219-8242), at 9. $7.

ERASURE—See 11/6.

LOS PLENEROS DE LA 21—*Bomba* and *plena* Puerto Rican music. New-York Historical Society, 170 Central Park West (873-3400, X 246), at 7:30. $7.

L.D. FRAZIER, singer-pianist. Gospel music. New York Open Center, 83 Spring St. (219-2527), at 8. $8.

Sunday, November 8

KIROV ORCHESTRA OF ST. PETERSBURG, Valery Gergiev conducting. With pianist Vladimir Feltsman. Works by Tchaikovsky, others. Avery Fisher Hall at 3. $17–$35.

PRAGUE CHAMBER ORCHESTRA—With violinist Robert McDuffie. Works by Mendelssohn, Martinu, Beethoven. Avery Fisher Hall at 7:30. $12–$23.

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conducting. With the Rascher Saxophone Quartet. Works by Cage, Wernick, Beaser, Imbrie. Carnegie Hall at 3. $9–$40.

GRACE GONG-JA CHO, mezzo-soprano. New York debut, with works by Mozart, Dowland, Mahler, Berlioz, Respighi. Weill Recital Hall at 8:30. $10–$25.

TAMMY HENSRUD-KERIAN, mezzo-soprano. Works by Rossini, others. Weill Recital Hall at 5:30. $13.

CHAMBER MUSIC SOCIETY—See 11/6. Today at 5.

KATHLEEN BATTLE, vocalist. With pianist Margo Garrett. Works by Schumann, Strauss, Bizet, Herbert. Alice Tully Hall at 8. $40.

MUSIC-AND-MORE SERIES—Pianists Israela Margalit, Ilann Maazel, and David Dubal; cellist Alan Stepansky; hornist David Jolley; soprano Cecilia Tucker. Works by Faure, Debussy, Strauss, Liszt, Dukas, Brahms, others. Merkin Concert Hall at 3. $15.

ALLISON VOTH, pianist. Bowles's "One Man, Two Voices." Merkin Concert Hall at 8. $15.

NEW YORK CHAMBER SYMPHONY—See 11/7. Today at 3.

DA CAPO CHAMBER PLAYERS—With soprano Lucy Shelton and organist Jon Gillock. Tribute to Olivier Messiaen. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 4. Free.

ROULETTE PIANO FESTIVAL—See 11/7.

GERALD RANCK, harpsichordist. Works by Scarlatti. New York Society for Ethical Culture, 2 W. 64th St. (874-5210), at 3. $10.

HARLEM PIANO USA—Six-hour marathon celebrating twentieth-century African-American piano music. With Richard Alston, Kierston Fuller, Dick Katz, others. Harlem School of the Arts, 645 St. Nicholas Ave. (926-4100), at 2. $10.

JAZZ AT SAINT PETER'S—Tribute to Bross Townsend. With Ted Levy, Fred Smith, others. Saint Peter's Church, 54th St. and Lexington Ave. (935-2200), at 7. $7.

BARGEMUSIC—See 11/5. Today at 4. $18, concert only.

Monday, November 9

USDAN CENTER FOR THE ARTS SILVER ANNIVERSARY CONCERT—Featuring the Alumni Orchestra, Choir and Ballet; Tokyo String Quartet; Quintet of the Americas; and pianist Jeffrey Biegel. Carnegie Hall at 8. $15–$25.

LUNCH
DINNER
SUPPER

SATURDAY
FEIJOADA

BANANA CAFÉ

111 East 22nd Street, N.Y.C.
212-995-8500

Simply
PASTA
A nice place to mangia
kitchen open 11:30am - 9 pm
great for pre-theatre dinner
full service bar
free delivery and pick up
120 W 41 St. • NYC • 391-0805

FRENCH BISTRO
steaks
fondues
salades
home
made
soupes
la bonne soupe
48 w 55th st nyc
586-7650
american express is welcome
open 7 days

Since 1926
N Y Theater District
FRANKIE & JOHNNIE'S
FAMOUS FOR
STEAKS AND CHOPS
Reduced Rate Parking Available
OPEN FOR LUNCH AND DINNER
269 W. 45 STREET • 997-9494

THE SPIRIT
OF COMMUNITY
THE SALVATION ARMY
Join your neighbors and
The Salvation Army.
We're working together to make
our town an even nicer place
to call HOME!

MUSIC & DANCE

SYLVAN WINDS—With the Guarneri String Quartet and pianist Claude Frank. Works by Carter, Bresnick, Reinecke, Mozart. Weill Recital Hall at 8. $18.

KIROV ORCHESTRA OF ST. PETERSBURG—See 11/8. Tonight, with violinist Vadim Repin, at 8.

MUSIC TODAY ENSEMBLE, Gerard Schwarz conducting. Food themes, including music by Schoenfield, Kolb, Walton. Walter Reade Theater at 7:30. $18.

TED ROSENTHAL, jazz pianist. Works by Monk and Rosenthal. Merkin Concert Hall at 8. $10.

NORTH/SOUTH CONSONANCE ENSEMBLE—With harpsichordist Max Lifchitz. Music from Spain and the Americas. Christ & St. Stephen's Church, 120 W. 69th St. (787-3289), at 8. $9.

JUILLIARD SCHOOL CONCERTS—Faculty recital with cellist Harvey Shapiro and pianist Jonathan Feldman. Works by Beethoven, Schumann, others. Juilliard Theater, 155 W. 65th St. (769-7406), at 8. Free (reserve).

NOONDAY CONCERTS—Flute Force, quartet of flutes. Works by Mozart, Barber, Debussy. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

Tuesday, November 10

ZORA MIHAILOVICH, pianist. Works by Bach, Beethoven, Chopin. Weill Recital Hall at 8. $13.

HAI-YE NI, cellist. Works by Adolphe, Britten, Poulenc, Chopin, others. Alice Tully Hall at 8. $10.

BOREALIS WIND QUINTET—With pianist Dag Achatz. Works by Mozart, Scarlatti, Ligeti, Thuille. Merkin Concert Hall at 2. $8.

ASSAD DUO, classical guitarists. Works by Scarlatti, Albeniz, Faure, Rodrigo, Piazzolla, Villa-Lobos, Gershwin. Merkin Concert Hall at 8. $15.

HOZAN YAMAMOTO, bamboo flutist. With Karl Berger and others. Traditional Japanese music and jazz. Japan Society, 333 E. 47th St. (752-3015), at 8. $20.

BLUES-AND-RHYTHM SERIES—Freddie Jackson, Najee, Cece Peniston, others. The Paramount at 7. $22.50–$32.50.

COSMOPOLITAN CHAMBER PLAYERS—Works by Ravel, Samuel, Bernstein, Brahms. Ethical Culture Society, 2 W. 64th St. (873-7784), at 7:30. $12.50.

SAINT THOMAS CHOIR—Works by Bruce Montgomery. Saint Thomas Church Fifth Avenue, 1 W. 53rd St. (757-7013, X3002), at 5:30. Free.

OPERA

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets: $10–$68. Note: Supertitles accompany all performances that are not in English. 11/4 at 8: Bizet's *Carmen* (in French), Ajmone-Marsan conducting; soloists include Marsee, Zseller, Duykers, Huls. 11/6 at 8: Bizet's *Carmen* (in French), Ajmone-Marsan conducting; Redmon, Riel, Barasorda, Dworchak. 11/7 at 1:30: Bizet's *Carmen;* same as 11/4, except Absalom for Duykers. 11/7 at 8: Mozart's *The Magic Flute,* Bergeson conducting; Futral, Kelley, Kelly, Lau, West, Dworchak. 11/8 at 1:30: Strauss's *Die Fledermaus,* Gibson conducting; South, Wallin, Drews, Otey, Baker, McKee, Groenendaal, Billings. 11/10 at 8: Bizet's *Carmen;* same as 11/4, except Barasorda for Duykers.

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 5/1/93. Tickets: $20–$135. Note: No supertitles. 11/4 at 8: Puccini's *Tosca,* Badea conducting; soloists include Dimitrova, Pavarotti, Fondary, Loup, Wells, Anthony, Short, Aceto, Musial-Aderer. 11/5 at 7:30: Rossini's *Semiramide;* Marin conducting; Weidinger, Scalchi, Lopardo, Turrianyan, Wells, Cho, Forest, Yannissis. 11/6 at 8: Donizetti's *L'Elisir d'Amore,* Muller conducting; Swenson, Olsen, Quilico, Dara, Murphy. 11/7 at 1:30: Puccini's *Madama Butterfly,* Rudel conducting; Soviero, White, Sylvester, Pons, McCormick, Laciura, Byrne, Courtney, Aceto, Crouthamel. 11/7 at 8: Puccini's *Tosca;* same as 11/4, except Held for Wells, Vernon for Aceto. 11/9 at 7:30: Rossini's *Semiramide,* same as 11/5. 11/10 at 8: Donizetti's *L'Elisir d'Amore,* same as 11/6.

Amato Opera

AMATO THEATRE—319 Bowery (228-8200). Through 5/16/92. Tickets: $16. 11/7 at 7:30, 11/8 at 2:30: Gounod's *Faust,* Anthony Amato conducting.

Other

AMIGOS DE LA ZARZUELA—Weill Recital Hall. 11/8 at 2: A concert of Spanish folk operetta; featuring Monica Ramirez-Geymayr, Dulce Reyes, Ulises Espaillat, Rafael Lebron. With pianist Lucy Arner. $25.

LI BAO-CHUN AND HIS PEKING OPERA TROUPE—Taipei Theater, McGraw-Hill Building, 1221 Sixth Ave. (373-1850). 11/5–11/7 at 7:30, 11/8 at 2: *The Story of Lin Chung.* $8.

DANCE

Takarazuka

THE JOYCE THEATER—11/4–11/15. Tickets: $26. 11/4 at 7:30, 11/5–11/6 at 8, 11/7 at 2 and 8, 11/8 at 2 and 7:30: The all-woman cast plays male and female roles, mixing traditional Eastern dance and mythology with contemporary Western music and choreography.

Paul Taylor Dance Company

CITY CENTER—Through 11/8. Tickets: $10–$40. 11/4–11/6 at 8, 11/7 at 2 and 8; 11/8 at 3 and 7:30: Call about works scheduled for each performance.

Other

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 11/4–11/7 at 8, 11/8 at 3: Linda Mancini in *Good As It Gets.*

DANSPACE PROJECT—St. Mark's Church, Second Ave. and 10th St. (674-8194). 11/5–11/8 at 8:30: Judith Ren-Lay in *Foot/Tongue/Web.* $10.

AMERICAN TAP DANCE ORCHESTRA—Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 11/6 at 8, 11/7 at 7 and 9: *In Walks Bud* and *Wrap Around Sound.* $12; $30, Friday (includes all-day activities).

BARBARA CHANG ARTS ENSEMBLE—Merce Cunningham Studio, 55 Bethune St., eleventh floor (505-8015). 11/6–11/8 at 9: *Heart Matters.* $12.

DIA CENTER FOR THE ARTS—155 Mercer St. (431-9232). 11/5–11/6 at 8:30: *Salon Project* presents works of choreographers who have rehearsed at the center. $10.

RICHARD BULL DANCE THEATRE—Performance Loft, 46 Warren St. (732-3149). 11/5–11/7 at 8: *The Dummy Dances, Short Orders,* and *If It Moves, It Dies.* $10.

UNIVERSITY SETTLEMENT—184 Eldridge St. (674-9120). 11/8 at 3: Cyndi Lee, John Marinelli, Kristan Eliasberg. $5.

14TH ST. DANCECENTER—197 E. Broadway (475-6200). 11/7 at 8, 11/8 at 3: Kevin Wynn Collection. $10.

TERRY CREACH AND STEPHEN KOESTER—World Financial Center Winter Garden, West St. between Vesey and Liberty St. (945-0505). 11/4 at 6:30: Preview of *Rough House,* and other works. Free.

FELD BALLETS—Brooklyn College's Whitman Hall, a block from Nostrand and Flatbush Ave. junction. (718-951-4500). 11/7 at 8, 11/8 at 2: Choreography by Brooklyn-born Eliot Feld. $19–$24.

SABURO TESHIGAWARA—Brooklyn Academy of Music, Opera House, 30 Lafayette Ave., Brooklyn (718-636-4111). 11/6–11/7 at 8: *Dah-Dah-Sko-Dah-Dah,* post-butoh dance. $10–$30.

THALIA SPANISH THEATRE—41-17 Greenpoint Ave., Queens (718-729-3880). 11/6 at 8: Andrea Del Conte and the American Spanish Dance Theatre perform flamenco and classic Spanish dance. $13.

PERFORMANCE

P.S. 122—150 First Ave. (477-5288). 11/7–11/9 at 9 and 11: Yvonne Meier in *The Shining.* 11/5–11/7 at 7:30 and 8:45: *Listen Up!* a new-music series. $8.

LA MAMA—74A E. 4th St. (475-7710). Through 11/14. 11/5–11/7 at 10: Iris Rose and Joshua Fried in *Typhoid 911.* 11/9 at 8: Susan Huffaker in *Cabaret in Life.* $12.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. sug. D only Mon.–Sat. 5:30–10:15, Sun. to 9. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International (938-9100). Casual. Contemporary American. Spcls: harvest pot au feu, farm venison with seckel pear, grilled filet of Black Angus with souffle potatoes. Res. nec. B Mon.–Fri. 7 a.m.–10 a.m. L Mon.–Fri. noon–2:30. D Tue.–Thu. 6–10, Fri.– Sat. to 11. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Southern Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Free parking Sun.–Fri. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef, veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets daily for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE GRILLE—55 Church St. at Fulton St., in the Hotel Millenium (693-2001). Casual. American. Spcls: Maryland crabcake sandwich, grilled breast of chicken on focaccia, salad of sea scallops and gulf shrimp with wild greens. Res. sug. B Mon.–Fri. 6:30 a.m.–11 a.m. L and D Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till midnight, Sat. till 12:30 a.m. Closed Mon. **(M)** **No credit cards.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat. noon–midnight, Sun. noon–7. **(I)** **AE.**

L'ECOLE—462 Broadway at Grand St. (219-3300). Casual. Classic and Modern French. Spcls: rack of lamb with herbs, red snapper with fennel, grilled vegetables with goat cheese. Res. sug. L Mon.–Fri. noon–2. D Mon.–Sat. 6–9:30. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Fri. noon–3. Tea Mon.–Fri. 3–5. D Mon.–Fri. 6–11. Sun. hot and cold buffet noon–5. Private parties for 20–80. Closed Sat. **(E)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. 5:30–11. Closed Sun. **(M)** **AE, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre. No res. B, L and D daily 7 a.m.–midnight. **(I–M)** **TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. noon–11:30. **(I–M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TALIESIN—55 Church St. at Fulton St., in the Hotel Millenium (312-2000). Casual. American. Spcls: lobster ravioli, seared Maine sea scallops with fettucine in a basil saffron broth, grilled veal chop with gratin of leek and potato in a porcini mushroom sauce. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–2:30. Br Sat.–Sun. 11 a.m.–2:30. D daily 6–10:30. **(M)** **AE, CB, DC, MC, V.**

TATIANA—28 Wooster St. (226-6644). Casual. Mediterranean. Spcls: fettuccini au saumon fumé, penne Tatiana, salade de poireaux, sauté red snapper, cous cous. Res. sug. D Mon.–Sat. 6–1 a.m. Ent. Wed.–Fri. 7–11. Private parties for 100. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

TWO ELEVEN—211 W. Broadway, at Franklin St. (925-7202). Casual. Contemporary American. Spcls: seared pepper tuna with stir-fry Asian greens, herb-roasted salmon, roast Moroccan spiced rack of lamb. Res. sug. L Mon.–Fri. 11:30 a.m.–6. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Outdoor cafe. **(M)** **AE, DC, MC, TM, V.**

VUCCIRIA—422 W. Broadway, bet. Prince and Spring Sts. (941-5811). Casual. Southern Italian-Sicilian. Spcls: pasta con sarde, vitello Vucciria, pollo Palermo. Res. sug. L and D Sun.–Wed. noon–midnight, Thu.–Sat. to 1 a.m. Jazz every Mon. **(M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. Buffet L Mon.–Fri. noon–3. D Mon.–Sat. 5–10, Sun. 5–8:30. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

ZOE—90 Prince St., at Broadway and Mercer St. (966-6722). Casual. Contemporary American. Spcls: seared loin of tuna on quinoa with spicy plum wine reduction, wood-grilled hanger steak with Catamount porter sauce, honey-glazed muscovy duck from the rotisserie with arborio rice cakes. Res. sug. L Tue.– Sat. noon–3. Br Sun. noon–3. D Tue.–Sat. 6–10:30, Sun. special magnum wine 5:30–10. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: mesquite chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, baked chicken breast with lemon and white wine, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE, TM.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, clambake. L daily 11 a.m.–4. D Mon.–Fri. 4–midnight, Sat.–Sun. till 1 a.m. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: lobster ravioli, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. Outdoor cafe. **(M)** **AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–10, Wed.–Sat. till 11. Jazz nightly. **(M)** **AE, CB, DC, MC, V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 10 a.m.–4. D daily 4–2 a.m. Pianist Thu.–Sun. Private parties for 150. **(M–E)** **AE, CB, DC, MC, TM, V.**

RESTAURANTS

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, MC, TM, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: shrimp, lobster and crabmeat fettuccine, grilled paillard of veal, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. Private parties for 100. Outdoor cafe for 200. **(M)** **Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I–M)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

PEDRO O'HARA—Pier 17 (227-6735). Casual. Tex-Mex/American. Spcls: frozen margaritas, chicken fajitas, shrimp and corn quesadilla. No res. L and D daily 11 a.m.–midnight. **(I–M)** **AE, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Italian-American. Spcls: seafood fettuccine al Fredo, capellini with fresh crabmeat and mushrooms, lobster fra diavolo. L Mon.–Sat. 11–4. Br Sun. 11–2:30. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon. Sat.–Sun. Br cruise sails at noon. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: grilled New York shell steak with caramelized shallot sauce, grilled fresh salmon with tarragon wild rice pancake, lasagna with grilled balsamic chicken, sundried tomato and spinach. L Mon.– Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D daily 4–4 a.m. Private parties. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3:30. D Tue.–Sat. 5–11:30, Sun. to 10:30. Bar menu 3–midnight. Closed Mon. **(M)** **AE, CB, DC, MC, TM, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Reduced rate parking Sun.–Thu. 5–midnight. **(I–M)** **AE, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. noon–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 3:30–midnight. Private parties 40–80. **(I)** **No credit cards.**

COWGIRL HALL OF FAME—519 Hudson St., at 10th St. (633-1133). Casual. American country western. Spcls: barbecued ribs, chicken fried chicken, frito pies. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Bar till 2 a.m. Private parties for 20–75. **(M)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Tex-Mex. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: risotto with roast quail and morels, steamed halibut with caper berry vinaigrette, roast veal chop with fava beans, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:30. **(E)** **AE, CB, DC, MC, V.**

JEKYLL AND HYDE—91 Seventh Ave. S, bet. Barrow and Grove Sts. (989-7701). Casual. American-continental. Spcls: broiled Indonesian shrimp, pizzas, chicken al anise, over 200 beers, 24 on tap. Res. sug. for large parties. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Ent. **(M)** **AE, TM.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 kinds of chili, chicken tortilla pie, fajitas, fruit margaritas, prix fixe chili and micro brewery beer tasting. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

PROVENCE—38 MacDougal St., at Prince St. (475-7500). Casual. French provencale. Spcls: le poussin roti aux gousses d'ail, snapper a la Raito, bourride Setoise. Res. nec. L daily noon–3. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight, Sun. 5:30–11. **(M)** **AE.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American bistro. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; 7 layer vegetable torte; carrot ravioli with red pepper sauce. Res. sug. Open for L and D daily 11:30–1 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

VILLA MOSCONI —69 Macdougal St., bet. Bleecker and Houston Sts. (673-0390; 473-9804). Casual. Italian. Spcls: homemade gnocchi, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Sat. noon–11. Closed Sun. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

BANANA CAFE—111 E. 22nd St. (995-8500). Dress opt. American-Brazilian. Spcls: prawn salad nicoise, banana trifle, moqueca. Res. nec. L Mon.–Fri. 11:45 a.m.–6, Sat. fejoida 11:45 a.m.–6. Br Sun. 11:45 a.m.–5. D daily 6–1 a.m. Light supper till 3:30 a.m. Private parties for 50–130. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Tue.–Sun. Closed Mon. **(I–M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: jalapeno and cilantro pasta with chicken fajita, classic Ceaser salad with chicken or shrimp. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–10 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, TM, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(E)** **AE, DC, MC, TM, V.**

LA MAISON JAPONAISE—125 E. 39th St. (682-7375). Casual. French-Japanese. Spcls: wasabi mignon, roast duck maison, chicken flambe. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5:30–10:30. Private parties for 25–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUXE—24 E. 21st St. (674-7900). Casual. Contemporary American. Spcls: sauteed salmon with tomato bouillon and honshimeji mushrooms, crisp basil red snapper with whipped potato and parsley root, roast loin of lamb with a buckwheat polenta and banyula vinegar sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private parties for 40–50. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

MARCHI—251 E. 31st St. (679-2494). Jacket required. Northern Italian. Spcls: antipasto, homemade lasagna, deep-fried whiting with fresh beets and string beans, roast chicken and roast veal, crema fritta. Res. nec. Prix fixe D only Mon.–Fri. 5–10, Sat. to 11. Private parties for 30–100. Closed Sun. **(M)** **AE.**

MARIO'S—7 E. 30th St. (532-7787). Casual. Italian. Spcls: broiled veal chop, grilled or poached salmon, homemade lasagna. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 4–9:30. Closed Sat.–Sun. **(M)** **AE, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: crispy quail salad with pineapple-red onion relish and spicy pecans; red pepper crusted tuna steak with blue corn tamale; grilled pork tenderloin with rhubarb chutney and sweet potato tamale. Res. nec. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–3. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

METROPOLIS CAFE—31 Union Sq. West. (675-2300). Casual. New American. Spcls: sauteed camembert wrapped in bacon in a honey butter sauce, caramelized Atlantic salmon with arugula and mushrooms in a ginger white wine sauce, roasted L.I. duck glazed with molassas and olive oil in a peach sauce. Res. sug. L Mon.–Sat. noon–4. Br Sun noon–4. D daily 5:30–12:30 a.m. Supper til 2 a.m. Ent. nightly. Private parties for 40. **(M)** **AE, DC, MC, TM, V.**

MORENO—65 Irving Pl., at 18th St. (673-3939). Casual. Northern Italian. Spcls: carpaccio of tuna, fettuccine with fresh lobster, baby lamb chops. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30, Sun. noon–10. Private parties for 15–100. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. 11–4. **(I)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, sauteed cod fish with mashed potatoes, onion sauce and fried leeks, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. through summer. **(M)** **AE, CB, DC, MC, TM, V.**

PETE'S TAVERN—129 E. 18th St., at Irving Pl. (473-7676). Casual. Italian/American. Spcls: shrimp scampi, veal marsala, chicken alfredo. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Thu. 3–midnight, Fri. 3–1 a.m., Sat. 11:30 a.m.–1 a.m., Sun. 11:30 a.m.–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PIGALLE—111 E. 29th St. (779-7830). Casual. French bistro. Spcls: cod fish in basil coulis, braised veal shank, crisp sauteed breast of duck with cepes. Res. sug. L daily noon–3. D daily 5:30–11. Private parties for 40. Jazz Mon. from 7–9:30. **(M)** **AE, DC, MC, TM, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE RAJ—126 E. 28th St. (889-3357). Casual. Indian. Spcls: chicken tikka masala, shrimp kerola, Raj fried fish. Res. sug. L Mon.–Fri. 11:45 a.m.–2:45. D daily 5–11. Private parties for 30–100. **(M)** **AE, DC, MC, TM, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera, veal Valdostana. Res. sug. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight, Sun. 3–10. Ent. Mon.–Sat. **(M)** **AE, DC, MC, TM, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.– Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.– Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Jacket required. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Sat. 5–10:30. Private parties for 25–100. Pianist Mon.– Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. American-Italian. Spcls: roasted Norwegian salmon, beef Wellington, grilled breast of chicken. Res. sug. D Mon.–Fri. 4–4 a.m., Sat. 8–4 a.m. Cabaret nightly. Rest. closed Sun. **(E)** **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: fried calamari with spicy anchovy mayonnaise, black bean soup with lemon and a shot of Australian sherry, herb-roasted chicken with creamy polenta and tomato-sourdough panzanella. Res. nec. L Mon.–Fri. noon–2:30, Sat. to 2:45. D Mon.–Thu. 6–10:30, Fri.–Sat. 6–11:30, Sun. 5:30–10. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CAL'S—55 W. 21st St. (929-0740). Casual. European. Spcls: rosewater-cured tuna, penne with morels and arugula, grilled filet of salmon on a chestnut and butterscotch bean salad. Res. sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, TM, V.**

LOLA—30 W. 22nd St. (675-6700). Casual. Caribbean/-American. Spcls: 100 spice Caribbean fried chicken, West Indian shrimp and chicken curry, marinated grilled tuna steak. Res. sug. L Mon.–Fri. noon–3. Gospel Br Sun. noon–4. D Mon.–Sat. 6–midnight. Private parties for 25. Ent. Mon.–Sat. **(M)** **AE.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Tue.–Fri. noon–3. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

TULLIO—46 W. 22nd St. (691-4188). Casual. Italian. Spcls: truffle ravioli; Norwegian salmon in champagne sauce; penne with eggplant, ricotta and tomato sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. 5:30–midnight, Sun. 5:30–10. **(M)** **AE, TM.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

ZIP CITY BREWING CO.—3 W. 18th St. (366-6333). Casual. American-Pub. Spcls: yellowfin tuna chili with black beans and creme fraiche; rabbit, venison and wild boar sausages with warm lemon potato salad; smoked chicken, avocado and three tomato salad with basil vinaigrette. Res. sug. for 6 or more. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Private parties for 70. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., in the Citicorp Bldg. (371-3367). Casual. Italian. Spcls: fettuccine Alfredo, grilled free-range chicken with herbs and roasted potatoes, mixed seafood grill Italian style, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt (702-5014). Dress opt. American grill. Spcls: carpaccio of venison with blueberries, grilled paillard of salmon with vegetable pasta, roasted duck breast in a spice crust with wild berry sauce. "Seafood Extravaganza" buffet Fri. eve. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2. Champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Casual. American. Spcls: avocado-crabmeat salad with pink grapefruit and fresh ginger, barbecued salmon steak with avocado corn salsa, grilled Dover sole with spicy long green beans and fried leeks. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Jazz Br Sun. 11:30 a.m.–3. Ent. nightly 5:30–11:30. **(M-E)** **AE, CB, DC, MC, V.**

BILL HONG'S—227 E. 56th St. (751-4048). Casual. Cantonese. Spcls: lobster roll, breaded chicken with mixed chinese vegetables, shrimp with chinese broccoli and straw mushrooms. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 3–11, Sun. 2–11. **(M)** **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. Reduced rate parking. Private parties for 40–120. **(M)** **AE, CB, DC, MC, V.**

CAPTAIN'S TABLE—860 Second Ave., at 46th St. (697-9538). Dress opt. Mediterranean seafood. Spcls: red snapper en papillote, grilled whole fish with Provençale herbs, broiled langoustine and lobster. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** **AE, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

COLDWATERS—988 Second Ave., bet. 52nd–53rd Sts. (888-2122). Casual. American-seafood. Spcls: 1¼-lb. lobster, Alaskan steamed or boiled crab legs, 16-oz. boneless shell steak, Cajun catfish. Res. for 6 or more. Br/L daily 11 a.m.–4. D daily 4–3 a.m. Private parties for 15–75. Ent. nightly. **(I–M)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties 15–150. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LA MANGEOIRE—1008 Second Ave., bet. 53rd–54th St. (759-7086). Casual. French. Spcls: endive salad with Roquefort cheese, country toast with goat cheese and duck breast, grilled Norwegian salmon with mustard sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE TRIANON—455 Madison Ave., at 50th St. in the New York Palace (303-6032). Casual. Northern Italian-continental. Spcls: fresh shrimp and crabmeat on caesar salad, fruitti di mare, grilled salmon fillet with wilted romaine chive oil. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30 a.m.–2:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St., in the Loews New York Hotel (753-1515). Casual. American. Spcls: pan-roasted baby chicken with garlic mashed potatoes, smoked and grilled filet mignon with wild mushrooms, rosemary shrimp pizza with black olives and mozzarella. Res. nec. B daily 7 a.m.–11:30. L daily 11:30 a.m.–4. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 500. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OCEANA—55 E. 54th St. (759-5941). Formal. American seafood. Spcls: Maine lobster with angel hair and tomato sorrel vinaigrette, parfait of rock crab with avocado and roasted peppers, grilled swordfish with roasted vegetable raviolis. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIETRO'S—232 E. 43rd St. (682-9760). Casual. American-Italian steakhouse. Spcls: chopped salad, steak for 2, shell macaroni with brown veal marrow. Res. sug. L Mon.–Fri. noon–4. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, TM, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St. (688-5447). Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

ZARELA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-seared foie gras with duck confit, spiced apple, crisp potato and ginger-beet oil; roast scallops in crisp taro root with lemongrass, spinach and yellow pepper jus; grilled Long Island duck breast with soy glaze, stir-fried vegetables and lotus chips. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E).** **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

AGLIO e OLIO—145 W. 55th St. (582-9589). Casual. Italian/Mediterranean. Spcls: spaghetti with asparagus and prosciutto in a lemon cream sauce, whole roasted sea bass with grilled eggplant and sweet red pepper oil, stufato di pollo in crosta, tomato risotto with calamari and fresh oregano. Res. sug. L Mon.–Fri. 11:45 a.m.–3. Br Sat. 11 a.m.–3. D Tue.–Sat. 5:30–11, Mon. to 10. Private parties for 40. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: pan seared rib-eye steak with black eyed-pea gravy; griddled sirloin with five peppercorn whiskey sauce, broiled double rib steak. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. Free D parking. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.– Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CAFE DES SPORTS—329 W. 51st. St. (974-9052). Casual. Traditional French. Spcls: coq au vin, pepper steak, filet sole almondine. Res. sug. L Mon.–Fri. noon–3. D Tue.–Sat. 5–11:15, Sun.–Mon. 5–10. Private parties for 40. **(M)** **AE, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: pan-roasted veal chop with herb mustard sauce, salmon filet with fennel and tomato. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

CHARLOTTE—145 W. 44th St., in the Hotel Macklowe (789-7508). Casual. Contemporary American. Spcls: melange of vegetables with fettuccine, garlic and olive oil; lobster and scallop salad with mixed greens and poppy seed dressing, grilled filet of beef with horseradish cream, beet puree and sauteed spinach. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. from 7 a.m.–noon. L Mon.–Sat. 11:30 a.m.–3. D daily 5–11:30. Pre-theater D 5–7. **(M-E)** **AE, DC, MC, V.**

DA TOMMASO—903 Eighth Ave., bet. 53rd–54th Sts. (265-1890). Casual. Northern Italian. Spcls: gamberi all'arancio, pollo provencila, homemade tiramisu. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 4:30–midnight, Sun. 4–11. **(M)** **AE, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, TM, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE, TM.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, TM, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bearnaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon-Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Casual. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Private parties for 10–200. Free D parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, paillard di pollo con funghi, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. Free D parking. Private parties for 100–500. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAXWELLS—150 W. 47th St. (869-5482). Casual. American-continental. Spcls: warm duck salad with grand marnier and raspberry vinaigrette, blackened Louisiana catfish with dijon cajun sauce, broiled Colorado lamb chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Wed. 3:30–9, Thu.–Sat. to midnight. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royal, cassoulet chez Nicole, bouillabaisse. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3:30. Br Sun. noon–3. D daily 5:30–midnight. Pre-theater D 5:30–7. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: mignonnettes de boeuf bordelaise, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. noon–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties 10–1000. Closed Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAMPLINGS—1605 Broadway at 49th St., in the Crowne Plaza Hotel. (977-4000). Casual. American. Spcls: Samplings salad, chili crusted calamari. Res. sug. Buffet Br Sun. 11 a.m.–3. D daily 5–midnight. Pianist nightly from 6:30. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; *charred filet of salmon with pepper ragout; pan seared* snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Prix fixe D 5:30–10:30 incl. free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, TM, V.**

57th–60th Streets

CAFE BOTANICA—160 Central Park South, in the Essex House Hotel (484-5120). Casual. Mediterranean. Spcls: pan-seared salmon with carrots, zucchini, and spinach; fricassee of chicken provencale with potato galette; herbed beef stew with spring vegetables and sauteed potatoes. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 5:30–10:30. S daily 10:30–1:30 a.m. Prefixe L. Pre-theater D 5:30–6:30. **(E)** **AE, CB, DC, MC, V.**

DESMOND'S—327 W. 57th St. (307-1722). Casual. American. Spcls: prime rib, blackened swordfish, steak and kidney pie. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. noon–4. D daily 5–2 a.m. Private parties for 50. Pianist Mon.–Sat. from 8. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

IRENE—117 W. 58th St. (397-4256). Casual. American. Spcls: 3-lb lobster, prime sirloin steak, grilled swordfish. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.– Sat. 5–11. Private parties for 20. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Casual. Traditional American. Spcls: grilled beef tenderloin, North American salmon steak, double Colorado lamb chops, sauteed Jockey Club crab cakes with mustard sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sun. 11:30 a.m.–2:30. Late *afternoon D 3–5:30. Pre-theater D 5:30–7. D daily* 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, TM, V.**

LE BAR BAT—311 W. 57th St. (307-7228). Casual. Contemporary American grill. Spcls: grilled marinated leg of lamb, Peking duck salad, grilled swordfish with arugula and basil oil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–midnight, Sun. 4:30–11. Cocktails till 4 a.m. Dancing nightly. **(M)** **AE, CB, DC, MC, TM, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: steak frites, tripe, grenouilles provencale, rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

LES CELEBRITES—160 Central Park South, in the Essex House Hotel (484-5113). Formal. French. Spcls: burger of fresh duck foie gras with granny smith apples au jus with mixed herb salad, baked bass *marinicre on a bed of boulangeres potatoes,* squab with cabbage and mashed potatoes in a white truffle oil. Res. nec. D only Tue.–Sat. 6–10:30. Private parties for 12. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MARCH—405 E. 58th St. (838-9393). Dress opt. American. Spcls: provencal vegetable tart with seard tuna, Atlantic salmon with middle eastern spices, rack of lamb with herbed crust and gnocchi. Res. nec. D only Mon.–Sat. 6–10. Private parties for 10–55. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned *beef/pastrami sandwiches, blintzes, stuffed cabbage,* chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA LOVERS—158 W. 58th St. (582-1355). Casual. Italian. Spcls: linguini frutti di mare, fettuccine primavera, gitti arabiata. Res. sug. L and D daily noon–11. Private parties for 15–20. **(I–M)** **AE, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar; lobster and chorizo in sweetcorn crepe, corn broth with celery seed; roast venison with caramelized pearl onions, mushrooms and sweet potato, cider vinegar sauce; Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. Pre-theater D 5:30–7:30. Post-theater D 10:30–midnight. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. *D daily 5–midnight.* Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. Tea Mon.–Fri. 3–5. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sat.–Sun. through August. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). *Formal. Contemporary Continental. Spcls: filet of* lamb with basil potato puree and garlic chips, fricassee of wild mushrooms and asparagus with ricotta gnocchi and sage, sauteed foie gras with cracked black pepper and sauterne, crisp red snapper served in artichoke olive broth. Res. sug. B daily 7 a.m.–noon. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–5:30. **(E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. *sug. D daily 5:30–midnight. Complete D. Pianist* nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

CASALONE—1675 Third Ave., bet. 93rd–94th Sts. (369-1944/1948). Casual. Northern Italian. Spcls: polenta con ragu di funghi; insalata Casalone; black linguini with scallops, squid, shrimp and peppers in a light tomato sauce; 20 oz. Florentine steak cooked on woodburning grill. Res. sug. L daily noon–3. D daily 5:30–11:30. **(M)** **AE, MC, TM, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Casual. Northern Italian. Spcls: salmon in a cream sauce with raisins; fettuccine Adriatica with shrimp, tomato and basil; veal chop with sundried tomatoes and mushrooms. Res. sug. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappel*lini romano, Norwegian salmon. Res. sug. D daily* 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

ELIO'S—1621 Second Ave., at 84th St. (772-2242). Casual. Northern Italian. Spcls: risotto ai porcini, pansotti alla Genovese, nodini alla salvia. Res. nec. D daily 5:30–midnight. **(M)** **AE.**

540 PARK—540 Park Ave. at 61st St, in the Regency Hotel (759-4100). Casual. American. Spcls: lobster cobb salad; cedar-planked salmon with roasted pepper and wild mushroom compote. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. 11:30–2:30. Br Sun. 11:30–2:30. D daily 6–10. Pianist Mon.–Fri. 6–1 a.m. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St. (223-9626; 758-1828). Dress opt. Italian. Spcls: pennette alla Romana, veal Valdostana, red snapper marechiaro. Res. sug. L and D menu Mon.–Sat. noon–11. Enclosed sidewalk cafe. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JIM MCMULLEN—1341 Third Ave., bet. 78th–79th Sts. (861-4700). Casual. American. Spcls: chicken pot-pie, crabcakes, grilled lamb chops. Res. sug. L daily 11:30 a.m.–4. D daily 4–midnight. Private parties for 25–85. **(M)** **AE, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M-E)** **AE, CB, DC, MC, TM, V.**

KULU—1770 Second Ave., bet. 92nd–93rd St. (996-4550). Dress opt. Modern American. Spcls: lobster lasagna with pesto ricotta and wild mushroom, grilled steak with frites allumettes and tomato chutney, magret duck breast with pickled cucumbers and blackberry dressing. Res. sug. D daily 5:30–11. Private parties for 200. **(M)** **AE, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angel hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LOWELL HOTEL—28 E. 63rd St. (838-1400). **Post House:** Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **Pembroke Room:** Casual. Continental. Spcls: English breakfast, 22 different selections of tea. B daily 7 a.m.–10:30 a.m. Br Sat.–Sun. noon–2:30. Tea daily 3:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30–10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MUMBLES—1622 Third Ave., at 91st St. (427-4355). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. 11 a.m.–4. Also **603 Second Ave., at 33rd St.** (889-0750). **(I)** **AE, MC, V.**

NANNI IL VALLETTO—133 E. 61st St. (838-3939). Dress opt. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style, baked branzino. Res. nec. L Mon.–Fri. noon–2:30. D Mon.– Fri. 5:30–11:30. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

PARK AVENUE CAFE—63rd St. at Park Ave. (644-1900). Casual. American. Spcls: spit-roasted leg of lamb and lamb chops with tomato couscous, grilled swordfish chop with herbs and lemon. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 11 a.m.–2. D Mon.–Sat. 5:30–10:45, Sun. 4:30–9:30. Private parties for 30–80. **(E)** **AE, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, TM, V.**

SESUMI—222 E. 86th St. (879-1024). Casual. Japanese. Spcls: sushi, sashimi, shab shab, lobster and steak. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. Private parties for 25. **(I)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: seared tuna with red miso and enoki mushrooms, corn and radish; steamed halibut with mushrooms, sweet pea broth and crisp leeks; veal chop in a coriander crust, sauternes sauce and escarole; grilled tandoori marinated duck, grilled scallions, lentil pancake and chutney. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Mon.–Fri. 6–11, Sat. 5:30–11:30, Sun. 6–10. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: ginger marinated grilled tiger shrimp over couscous and arugula, Maine lobster with julienne of leeks and carrots in filo pastry, filet mignon dusted in pistachio nuts with a merlot wine sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Buffet Br Sat.–Sun. 11/30 a.m.–3. D daily 6–10:30. Dancing every Fri.–Sat. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **(M)** **AE, CB, DC, MC, V.**

WILKINSON'S SEAFOOD CAFE—1573 York Ave., bet. 83rd–84th Sts. (535-5454). Dress opt. American-seafood. Spcls: snapper with sake and black bean sauce, grilled marinated swordfish, roast lobster with sauce American. Res. sug. D only Mon.–Sat. 6–10:30, Sun. 5–9. **(E)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

BTI WEST—250 W. 86th St. (875-0460). Casual. Burmese-Thai-Indonesian. Spcls: Indonesian rijstaffel feast, BTI red curry duck, Burmese ginger and tealeaf salads. Res. sug. L daily noon–4. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Private parties for 50. Also **BTI East, 1712 Second Ave., bet. 88th–89th Sts.** (427-1488). **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. Gospel Br Sun. 11:30 a.m.–3. D Mon.–Thu. 4:30–11, Fri.–Sat. to midnight, Sun. 3–11. Jazz Tue.–Sat. **(M)** **AE, DC, MC, V.**

EMPIRE SZECHUAN COLUMBUS—193 Columbus Ave., at 69th St. (496-8778). Casual. Chinese-Szechuan. Spcls: Empire special chicken with sesame seeds, dim sum, dry saute string beans, steamed whole fish. Res. sug. L and D Sun.–Tue. 10:30 a.m.–1 a.m., Wed.–Sat. to 2 a.m. Private parties for 40–50. **(I)** **AE, MC, V.**

IL DUOMO—200 West End Ave., at 69th St. (787-4100). Casual. Northern Italian. Spcls: homemade tortelloni stuffed with pumpkin and creamy porchini sauce, veal chop Partenopea, scampi griglia. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 4:30–11:30, Sun. 3:30–11:30. Private parties for 20. **(M)** **AE.**

JOSEPHINA—1900 Broadway, bet. 63rd–64th Sts. (799-1000). Casual. International. Spcls: grilled ginger glazed calamari, pan-seared sesame coated yellowfin tuna with miso-wasabi sauce, horseradish crusted Norwegian salmon. Res. sug. L Tue.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–f3. D Tue.–Fri. 5:30–midnight, Sat.–Mon. 5–midnight. Private parties for 100–150. **(M)** **AE, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St. (595-7996). Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. for 6 or more. L daily noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Caesar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: grilled marinated quail and granny smith apple sandwich, assiette of venison and guinea hen with fresh peach tarragon sauce, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

BRONX

ANNA'S HARBOR—565 City Island Ave. (885-1373). Casual. Italian seafood. Spcls: broiled twin lobsters, combination marinara, surf and turf. Res. sug. L and D daily 11 a.m.–11. Private parties for 350. **(M)** **AE, CB, DC, MC, V.**

LOBSTER SHANTY—691 Bridge St. (885-1459). Casual. Italian seafood. Spcls: lobster newburg, jumbo lobsters, marina piccola. Res. sug. L daily 11 a.m.–4. D daily 4–1 a.m. Private parties for 70. **(E)** **AE, CB, DC, MC, V**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN—2670 Coney Island Ave. (718-332-8111). Formal. French-Italian-Russian-American. Spcls: seafood mixed grill, bow-tie pasta with smoked salmon and capers in cream sauce, veal medallions with calvados sauce. Res. nec. L daily noon–2. D Mon.–Thu. 8–midnight, Fri.–Sat. 9–3 a.m., Sun. 8–1 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

DON PELAYO—39-20 Queens Blvd., Sunnyside (718-784-4700). Casual. Spanish/Continental. Spcls: paella, rack of lamb, merluza vasca, seafood in champagne sauce. Res. sug. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Pianist Fri.–Sun. **(M)** **AE, DC, MC, V.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Jacket required. American/continental. Spcls: eggplant ravioli with fine herb salad and tomato-olive oil broth, grilled shrimp tostada with tomato corn salad, tandoori marinated roast salmon with vegetable pakora and lentil cake, roast free range baby chicken grilled cornbread and succotash. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY NORMAN VANAMEE

FESTIVALS AND FAIRS—The Print Fair is 11/6, 11 a.m.–9 and 11/7–8, 11 a.m.–7. At the Armory, 67th St. and Park Ave. $10 (777-5218). . . .**Lower Christopher Street Festival** is 11/7, 10 a.m.–dusk. Hudson to Washington Sts. Free (995-9372). . . .**Culinary Arts Book Fair and Sale** is 11/7, 10 a.m.–4. At the James Beard House, 167 West 12th St. Free (675-4984). . . .**The Fall Flower Show** is 11/7–29. At the New York Botanical Garden. Call for info (220-8777). . . .**Big Apple Circus** is through 1/10. At Lincoln Center. Call for details; $10–$45 (268-0055).

PERFORMANCES—The New York Shakespeare Festival presents **Public Fringe** with Mental Furniture on 11/5–6 at 10:30 and **No Shame** with Stanley Allen Sherman on 11/7 at 10:30. Call for details. (598-7150). . . .**Youth Video Festival** is 11/7–8 at 3. At the Downtown Community Television Center. Young filmmakers point the camera at oppression. 87 Lafayette St. $3 (966-4510). . . .**La Mama Etc.** presents Rhodessa Jones and Idris Ackamoor's *Big Butt Girls, Hard Headed Women* on 11/5–22. $12 (475-7710).

BENEFITS—Large selection of duplicate items at the **Twentieth Annual Performing Arts Bazaar** on 11/8, 10:30 a.m.–4. At the New York Public Library for the Performing Arts, 40 Lincoln Center Plaza. $3 (870-1630). . . .**Amnesty International's** Annual Benefit Chamber Music Concert on 11/7 at 8. At Mannes College of Music. $15 (928-7591). . . .**802 Fights AIDS/The Actor's Fund** presents the Montage Ensemble on 11/8 at 8. At Christ and St. Stephen's Church. $10 (221-7300, ext. 121). . . .**Broadway Cares/Equity Fights AIDS** presents Wayne Hosford in a salute to Peter Allen on 11/8 at 10. At Steve McGraws. $10 (595-7400). . . .An evening of dining, dance, and music at *Blues in the Night* will benefit the **United Cerebral Palsy of New York Inc.,** on 11/5 at 7:30. At Broadway Grill. $40–$50 (683-6700, ext. 217). . . .**Amnesty International USA** presents a special screening of *Indochine* on 11/5 at 6:30 followed by a reception dinner at 9:30. $30 for screening only, $125–$500 for screening and dinner. Call for details (633-4212). . . .Dance the night away at **The ARChive of Contemporary Music's** Sixth Annual Benefit Party on 11/10 at 7. At SOB's. $25–$125 (226-6967).

LECTURES, DISCUSSIONS, AND READINGS—Eldridge Street Project presents *Blacks, Jews, and Cities,* a lecture and public discussion, on 11/5 at 6 and *The Ages of Women,* a three-part lecture series, on 11/9, 11/16, 11/23. Call for details (219-0888). . . .**The American Museum of the Moving Image** presents *How Did TV Do in '92,* a post-election symposium, on 11/7–8, at 2. $15 (718-784-4520). . . .**The Whitney Museum** hosts *Los Angeles: Identity, Community, and Cultural Activism,* a symposium to examine recent civil disturbances in L.A. is on 11/8 at 6:30. $10 (570-3652). . . .**Global City Review** presents *Post Election Crime Night* with readings by Walter Mosley and Sandra Scoppettone on 11/4 at 8. At La Mama La Galleria. Donations accepted (254-6468). . . .**The Poetry Project** presents readings by Lita Hornick and Collaborators on 11/4 at 10:30; Stephen Tunney and Scumwrenches on 11/9 at 8; and Paul Beatty and Akua Lezli Hope on 11/11 at 8. At St. Mark's Church. $5 (674-0910). . . .**The Nuyorican Poets Cafe** presents Patricia Winter's *Acumen, Barkelot,* and *Dominus Nobis* on 11/4; Tribute to Joseph Papp featuring *Julius Ceasar Set In Africa*; and performances of works by Shange, Pietri, Jones, Holman, Piñero, and Griffith, on 11/5–7; Slams are 11/4, 11/6. Call for details (505-8183). . . .**PEN American Center** presents readings by Tamas Aczel, Manlio Argueta, Suk Young Hwang, Ninotchka Rosca, and Tomas Venclova on 11/5 at 7. Free (334-1660). . . .**New York Open Center** presents a reading by Galway Kinnell on 11/6 at 8. Reserve; $12 (219-2527). . . .**La Mama La Galleria** presents *Encore* by Anita Velez Mitchell on 11/7 at 8 and *Reclaimed* by Judy GaBauer and directed by Jackie Berger on 11/8 at 8. Contributions accepted (505-2476). . . .**The Unterberg Poetry Center of the 92nd Street Y** presents *Yehuda Amichai and Elizabeth Swados: Poetry, Performance and Song* on 11/9 at 8. Call for info (996-1100). . . .**The New York Public Library** presents a reading by Vesna Nesko on 11/9. Mid-Manhattan Branch. Free (930-0571). . . .**Dia Center for the Arts** presents readings by Stephen Dobyns and Heather McHugh on 11/10 at 7:30. $5 (431-9232). . . .**James Laughlin** presents a night of readings and reminiscences with George Plimpton, Allen Ginsberg, and more on 11/10 at 8. At Cooper Union. Proceeds to PEN Amerian Center's Fund for Writers with AIDS. $10 (353-4195).

TOURS

RADICAL NEW YORK HISTORY AND ARCHITECTURE—11/7 at 2:30: Meet at the Peace Building, 339 Lafayette St. nr. Bleecker St. to visit "points of freedom and destiny" off the beaten path. Voluntary contribution. (718-262-0948).

GREENWOOD CEMETERY—11/8 at 1:30: Gather at the entrance on Fifth Ave. and 25th St. in Brooklyn for an autumn walk along the highlands of the cemetery. $1 (473-6283).

GOVERNORS ISLAND—11/7 at noon and 2:30: A tour of this working military base, the largest Coast Guard installation in the world, including early 19th-century forts, the 1708 Governors House, and Hamilton Class U.S. Coast Guard cutters. Sponsored by the U.S Coast Guard (M.W.R.). $12 adults; $10 students and seniors; reserve (439-1090).

INSIDE/OUTSIDE/ON STAGE—11/10 at 9 a.m.: A tour of eight theaters in the 42nd St. Development Project begins at the Victory Theater, 209 W. 42nd St. $5; reserve. (865-6949).

GREENWICH VILLAGE—11/8 at noon: A tour through historical Manhattan with Joyce Gold. Meet at Washington Square Arch, Fifth Ave. below 8th St. Reserve; $12. (242-5762).

WALDORF TOWERS TO TRUMP TOWER—Every Sunday at 2 through December: Join Alfred Pommer in an architectural walk from the past to the present. Meet at 550 Lexington Ave. $10 (979-2388).

CITYWALKS—Tours with John Wilson. 11/7 at 1, **Greenwich Village North of Washington Square.** Meet at the southeast corner of Fifth Ave. and 8th St. . . .11/8 at 1, **Historic New York: City Hall to the Battery.** Meet on the east side of Broadway at Murray St. $12 (989-2456).

MUNICIPAL ART SOCIETY—11/7 from 9:30 a.m. to 1, **Subway Art.** Discover the real underground art with Wendy Feuer, Director of Public Art for the MTA. $14; reserve.$10 adults; $8 students, seniors and MAS members. Call for reservations and weekday tour schedule. (439-1049).

ADVENTURE ON A SHOESTRING—11/7 at 11 a.m., **SoHo.** . . .11/7 at 2:30, **Gramercy Park.** $5; call for reservations and meeting place (265-2663).

BIG ONION WALKING TOURS—11/7 at 1, **Civil War and Draft Riots.** . . .11/8 at 1, **Immigrant New York.** $9 adults, $7 students and seniors; reserve (439-1090).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/8 at noon, **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . .11/8 at 2, **Murder & Mayhem.** Discover the haunts and exploits of the Bowery Boys, the Plug Uglies, and other 19th Century gangs. $12; seniors and students $10 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/6 from 2:30 to 4:30, **Afternoon Tea at the Pierre.** $32. . . .11/8 from 1 to 4, **The East Village: Greenwich Village Re-Invents Itself.** $15.

URBAN EXPLORATIONS—11/7 from 1 to 4, **The Upper West Side.** $12. . . .11/8 from 1 to 4, **Islamic Architecture and the Mosque at 96th St.** $12; reserve (718-721-5254).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. Call for weekday tour schedule. 11/8 at 2: **Chelsea Saints and Sinners.** Meet at the Flatiron Building at 23rd St. and Broadway for a tour through the history, architecture, and characters of historic Chelsea. . . . . . .11/7, 14, 21, 28 at 6: **Ye Olde Tavern Tour.** Meet at the Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/7, 15, 28 at 2: **Beverly Hills East.** Meet by the Waldorf-Astoria, Park Ave. and 50th St., to explore this blue-ribbon neighborhood. . . .11/7, 14, 21, 28 at 2: **The Lively and Mysterious East.** Meet at the Church of the Immaculate Conception on 14th St. and First Ave. for a tour of the East Village. . . .11/22, 29 at 2: **Historic Greenwich Village.** Meet at Washington Sq. Arch to hear about folklore, architecture, and history. . . .11/8, 14, 29 at 2: **Hollywood on the Hudson.** Meet at the Washington Sq. Arch to explore the "back lot" of Greenwich Village. . . .11/8, 15, 22, 29 at 2: **Across the Brooklyn Bridge.** Wear comfortable shoes for a walk from Chinatown to Brooklyn Heights starting at Broadway and Canal St. near the Citibank.

NATURE WALKS—At Brooklyn Botanic Garden, 1000 Washington Ave. Brooklyn (718-622-4433): 11/8 at 1: A fall tour of the Garden's collection of unusual and otherwise notable trees. Followed by a demonstration of techniques used to preserve flower and herb gardens throughout the year. Free.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 11/7 at 10:30 a.m., **Wards Island and Randalls Island.** Meet at Gracie Mansion, 88th St. and East End Ave. $2.

CENTRAL PARK—11/8 at 2, **Beautiful Buteos.** Meet the Rangers at 81st St. and Central Park West to catch the fall migration of the hawks as they swoop through Central Park. $10; register (360-2766).

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 11/8 at 1 vs. Green Bay. All home games are sold out. . . .**Jets,** Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 11/15 at 1 vs. Cincinnati.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$32. 11/9 at 7:30 vs. Tampa Bay. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $14–$35. 11/7 at 7:35 vs. Tampa Bay. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N.J. (201-935-6050). $14–$34. Next home game: 11/11 at 7:35 vs. Montreal.

STEPS—NYRRC 5K Cross Country Run. 11/8 at 11 a.m. in Van Cortlandt Park, Bronx. Road Runners Club, 9 E. 89th St. (860-4455).

NEW YORK CITY BIATHLON—(212-289-4113). 1992 Biathlon Series; Central Park. 11/8 at 8 a.m. in Central Park. $30; $40 on race day.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY JOANNE CHEN

LINCOLN CENTER INSTITUTE—Dragonwings. For all ages. 11/7 at 11 a.m. and 1: A colorful, vibrant theatrical adaptation of Laurence Yep's Newbery-award-winning novel about an immigrant Chinese boy reunited with his father. Triplex Performing Arts Center, 199 Chambers St. (346-8510). $7. Reserve.

ROCKAPELLA—For all ages. 11/7 at 7: The five-octave-range a capella group (currently featured in the PBS children's game show "Where in the World is Carmen Sandiego?") performs to benefit the West Side YMCA Co-op Nursery. New York Ethical Culture Society, 2 W. 64th St. (875-4117). $12.50; $20, includes backstage pass and party. Reserve.

SUNDAY SCIENCE SPECTACULARS—For ages 6–10. 11/8 at 10 and 1: The series continues with a two-hour hands-on **earth science** lesson. Children will use maps and compasses to find a spot in Central Park, and collect seeds and plants for further study. 92nd St. Y, 1395 Lexington Ave. (996-1100). $40, for one child with adult; $10, each additional child. Reserve.

ROSENSHONTZ—For ages 2 and up. 11/7 at 1: The award-winning duo presents a family concert ranging from doo-wop to swing, rousing rock to lyrical ballad, and classical to calypso. Julia Richman High School, 317 E. 67th St. (262-1270). $10.

YOUTH-IN-DANCE—For ages 6–18. Through 1/93. Wed. and Fri. from 3:30–6: Learn modern, jazz, and ethnic dance techniques from members of the Elinor Coleman Dance Ensemble. Students get a chance to show off their own choreography and new skills at the end of the program in a recital. Al Smith Recreation Center, 80 Catherine St. (226-5767). Free; reserve.

THEATREWORKS/USA—Freaky Friday. For ages 7 and up. 11/7–11/8 at 12:30: A new musical about a teen who switches into her mother's body. Promenade Theatre, Broadway and 76th St. (677-5959). $16.

HENRY STREET SETTLEMENT—Homeplace. For ages 4–12. Sun. at 2: Hear stories exploring the meaning of home, then create your own model in a special workshop. Louis Abrons Arts Center, 466 Grand St. (598-0400). $3; adults $4.

WEST END GATE—Alice Eve Cohen. For ages 3–9. Sat. at 1: The actress-singer performs in a one-woman show filled with frogs, sorcerers, and princesses. 2911 Broadway, bet. 113th and 114th Sts. (662-8830). $7; group rates available.

CHILDREN'S MAGIC MATINEE—Friedhoffer and Imam. For ages 4–10. Sat at 2: An hour of magic with audience participation. Mostly Magic, 55 Carmine St. (924-1472). $10, reserve.

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Singalongs. 11/4 at 3:30: For ages 4–8. "Songs Say So Much" with Jeff Sorg. Epiphany Branch, 228 E. 23rd St. (679-2645). 11/7 at 2:30: For ages 5–12. "Sing along with Phoebe." Riverside Branch, 127 Amsterdam Ave. (870-1634); reserve. . . **Drawing workshop.** 11/4 at 4: For ages 6 and up. Children's author Don Bolognese leads "Draw the First Thanksgiving." Inwood Branch, 4790 Broadway (942-2445); reserve. . . **Animal Show.** 11/4 at 4, at 96th St. Branch, 112 E. 96th St. (289-0908); 11/5 at 4, at Harlem Branch, 9 W. 124th St. (348-5620); 11/6 at 4, at Tompkins Square Branch, 331 E. 10th St. (228-4747): Theo Powell introduces a guinea pig, rabbit, domesticated rat, and boa constricter to children of all ages. . . **Storytelling.** 11/5 at 3:30: For ages 6 and up. African and African-American stories from North and South America, with music and audience participation. 11/7 at 2:30: For ages 7–12. Authors Betsy and Giulio Maestro discuss the research for their book on New World explorers and Native American culture. Donnell Library Center, 20 W. 53d St. (621-0636). 11/10 at 3:30: For ages 3–5. Kathy Price Van Felix performs "Music, Movement, and Storytelling." Hudson Park Branch, 66 Leroy St. (243-6876); reserve. . . **Puppet Show.** For ages 3–8. 11/10 at 4: Mark McKillip of the Puppet Art Troupe presents "The Boy Who Cried Wolf" and other stories. Harlem Branch, 9 W. 124th St. (348-5620); reserve.

BIG APPLE CIRCUS—For all ages. Through 1/10/93: Jugglers, aerialists, contortionists, and more in a tribute to travellers of the imagination. Call for schedule information and reservations. Damrosch Park, Lincoln Center (268-0055). $10–$45.

THE PIXIE JUDY TROUPE—The Littlest Clown. For all ages. Fri. at 4 and Sat. at 1: A full-scale Broadway musical about a youngster growing up in a family circus. Optional after-school snacks and dinner packages available on Fri.; lunch on Sat. Steve McGraw's, 158 W. 72nd St (688-1740). $14.95; $13.50, advance.

THE ALICE-IN-WONDERLAND GAME—For ages 5 and up. Through 11/15. Sat. and Sun. at 1 and 3:30: A musical adaptation, with audience participation. Hartley House Theatre, 413 W. 46th St., off Ninth Ave. (666-1716). $6; adults $8.

ALTERED REALITY MAGIC SHOW—For ages 5 and up. Through Nov. Sun. at 2: Witness levitations, melting mirrors, and disappearances with illusionist Jarrett Parker. National Improvisational Theatre, 223 Eighth Ave. (243-7224). $5; adults $10; reserve.

AMAZING WORLDS OF WEATHER—For ages 7 and up. Learn about weather in a light show with sound effects, narrated by WNBC weatherman Al Roker. Mon.–Fri. at 1:30 and 3:30; Sat and Sun. at 1, 2, 3, 4, and 5; also Sat. at 11 a.m. American Museum-Hayden Planetarium, 81st St. bet. Central Park West and Columbus Ave. (769-5920). $2.50; adults $5.

BANK STREET COLLEGE RADIO—Funny Stories From Bank Street. For ages 4 and up. Listen to published authors and children tell stories they've created. Tue. from 9:15-9:30 a.m.; repeated Thurs. On WNYE-FM (91.5). To find out how to broadcast your own story, call Irwin Gonshak at 875-4531.

THE PUPPET COMPANY—Dragon Soup. For ages 3 and up. Through 4/25/93. Sun. at 1 and 3: A marionette musical comedy hosted by Al E. Gator about a kingdom that is troubled by a dragon. Metropolis Cafe, 31 Union Sq. W. (741-1646). $7; reserve.

PUPPET PLAYHOUSE—Little Red Riding Hood. For ages 2–7. 11/7–11/8 at 10:30 and noon: Puppets To Go performs an updated version of the classic fairy tale. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—For ages 2–10. Director Robert Stark presents **Goldilocks & the Three Bears,** Sat. and Sun. at 1:30, and **Sleeping Beauty,** Sat. and Sun. at 3, through 12/22. The Courtyard Playhouse, 39 Grove St., off Sheridan Square (765-9540). $7; reserve.

TWINKLEBERRY & NUTKIN—Storytime. Through Nov. For ages 18 months–3 years: Wednesdays at 10:30 a.m. For ages 2–6: 11/7 at 10:30 a.m. 311 E. 81st St. (794-2565). Free.

WISEACRE FARM—For ages 4–10. Sat. and Sun. at 1: Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE ASIA SOCIETY—Southeast Asian Festival. For ages 5 and up. Through 11/8. Sun. from 12:30–5: See Balinese dancers perform a court dance called *legong,* watch demonstrations of textile-dying techniques, and enjoy the sounds of the *digeridoo,* a five-foot-long horn made from the eucalyptus tree. 725 Park Ave., at 70th St. (288-6400). $1; adults $2.

THE CONJURING CLERGYMAN—For all ages. 11/6 at 8: Father Jerry Jecewiz presents **Priesto! A Magic Spectacular.** Immaculate Heart of Mary, E. 3rd St. and Fort Hamilton Parkway, Windsor Terrace, Brooklyn (718-871-1310). $6, advance; $7, at door.

THE PUPPETWORKS, INC.—Pinocchio. For ages 3 and up. See traditional hand-carved, wooden marionettes in a re-enactment of Carlo Collodi's 1882 Italian fairy tale with colorful backdrops. Through 12/20. Sat. at 12:30; Sun. at 12:30 and 3. The Puppetworks Theatre, 338 Sixth Avenue, at 4th St., Park Slope, Brooklyn (718-965-6058). $5; adults $6; reserve.

PIPS COMEDY CLUB—For ages 3–12. Sun. at 1:30 and 3:30: Comedy, magic, ventriloquism. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50, reserve.

QUEENS CHILDREN'S THEATER—The Left-Out Leprechaun. 11/7–11/29. For ages 4 and up. Sat and Sun at 1: A musical about the only leprechaun in Ireland who doesn't know where the pot of gold is buried. 85-05 249th St., Bellrose (718-343-1052). $5; adults $6. Reserve.

CENTRAL PARK PROGRAMS—Sponsored by the Central Park Conservancy. **Marionette Theater.** For ages 3–12. Through 5/28/93. Sat. at noon and 3: *Hansel and Gretel.* Swedish Cottage near 81st St. and Central Park West (988-9093). $4; adults $5. Reserve. . .**Toymaking.** For ages 5–11. 11/7 from 1–2:30: The Royal Toysmith guides families in creating their own toys and games with natural and recycled materials. Belvedere Castle, 79th St., south of Great Lawn. Free, reserve (772-0210).

THE CLOISTERS—Gallery Workshops. For ages 4–12. Sat. at 1: Families are invited to search for musical instruments in medieval art, listen to a live performance, and make their own instrument. The Cloisters, Fort Tyron Park (923-3700). Free with museum admission.

AMERICAN MUSEUM OF NATURAL HISTORY—11/7 at 10:30 a.m.: **Beautiful Swimmers.** For grades 3–4. Discover how sawfish, shark, and angelfish came to look the way they do, through games, fish printing, songs, film, and a visit to the Hall of Ocean Life. Merryl Kafka leads the way. . . **Drawing Animals.** For grades 4–5. Angela Tripi-Wiess teaches how to countour and shade with pencil and charcoal. Central Park West at 79th St. (769-5310). $25, reserve.

CHILDREN'S MUSEUM OF MANHATTAN—Knock Your Socks Off! For ages 5 and up. 11/7 at 11:30 and 3: Hunt for the sock collection in the exhibition "Great Stuff." Then design your own socks. . .**Water Water Everywhere.** For ages 6 and up. 11/8 at 1 and 3: Hands-on science demonstrations teach about our water supply system. Kids are then sworn into the "Drip Patrol," a city-wide group dedicated to fighting water waste. The Tisch Building, 212 W. 83rd St. (721-1223). $1, plus $5 museum admission.

INTREPID MUSEUM—Boats that Float. For grades 2–3. 11/7 from 9:30–11:30: Board the Intrepid aircraft carrier and visit Columbus's ships. Certified teachers lead a boat-designing workshop. 46th St. and Twelfth Ave. (245-2533). $9, reserve before 11/5.

BOOKS

WHERE DOES LITTLE PUPPY GO? by Jim Becker and Andy Mayer; illustrated by Dick Witt. Preschool. Scholastic. $4.95.

THE ORANGE BOOK, by Richard McGuire. Kindergarten to Grade 1. Children's Universe. $14.95.

MOE THE DOG IN TROPICAL PARADISE, by Diane Stanley; illustrated by Elise Primavera. Preschool to Grade 3. Putnam. $14.95.

THE TSAR'S PROMISE, by Robert D. San Souci; illustrated by Lauren Mills. Grades 2–4. Philomel. $14.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/4: Ed Russell Trio. 11/5: Tamm E. Hunt. 11/6, 7: Persipitation featuring Charli Persip and The Music of Sue Terry. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St. (673-7030). 11/6 at midnight: Robert Klein. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 11/8 at 9 and 11:30: Diane Schuur. 11/9: Bela Fleck and the Flecktones. 11/10–15: Fourplay with Lee Ritenour, Bob James, Nathan East and Harvey Mason. Every Fri.–Sat. following the last set until 4 a.m.: "Late Night with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 11/4: Loreena McKennitt. 11/5: An Evening with the Scott Cossu Band with Robert Ameen, Mark Egan, Van Manakas, Scott Thomas and special guest Dave Valentin. 11/6: John Wesley Harding, Barenaked Ladies, Mare Winningham. 11/7: An Evening with Annie Haslam. 11/9, 10: Dave Alvin and the Skeletons; Terry Reid. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/7: Donald Brown Quartet. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691-6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch & Styles' Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The New Atlantic Jazz Band. Sun.: The Three Notes with Jon Seiger. Mon.: Don Reich Swing Quintet. Tue.: Stanley's Washboard Kings. Music Mon. 7–10, Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). American restaurant with jazz. 11/4: Jim McNeely Duo. 11/5–7: Don Friedman and Mickey Bass. 11/9: Open jam. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 11/4: Code 7; Exploding Boy; Benny Harrison. 11/5: The Jackals; The Reputations. 11/6: Back of the Bus. 11/10: Robert Santa. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. 11/6, 7: Pat Cisarano and the True Love Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 11/7 at 9 and 10:30: Dennis Mitcheltree Quintet. **AE, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/6: Larry Nugent on flute and tin whislte with Tony DeMarco on fiddle. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/8: Astrud Gilberto. 11/9: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Milton Sealey Trio with Yas Takeda and Bruce Cox, every Tue.–Sat. from 7:30–12:30 a.m. The Steve Bill Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. Pianist Yvonne Purcell alternates with the trios on Sat. and Sun. **AE, DC, MC, V.**

HUDSON BAR AND BOOKS—636 Hudson St. (229-2642). Every Mon. at 9: Doug Munro. Wed. at 9: Ken Hatfield Project. 11/6: Kevin Keating Trio. 11/7: Vinny Venezia Trio. **AE, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/4: Roz Corral Quartet. 11/5: Hana Dolgin Quartet. 11/6: Alden/Barrett Quintet. 11/7: Rebecca Parris Quartet. 11/8: Gene Bertoncini Trio. 11/9: Bill Charlap with Sean Smith. 11/10: Bucky Pizzarelli and Howard Alden. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 11/4–7, 11–14: Pianist Valerie Capers with John Robinson on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/5 at 9: Richard Barone. **AE, MC, V.**

LA CAVE ON FIRST—1125 First Ave., at 62nd St. (759-4011). Jazz club with a French-Soul food restaurant. 11/4: Tap dancer Jimmy Slyde and friends. 11/5: Singer Peaches Mann and trio. 11/6: Singer Jeree Wade and trio with guest artists Amy Kemp and Mary Louise. 11/7: Singer Frank E. and trio. 11/8: Jazz singer Dee Adams and trio. 11/9: Singer Liliane Stow with special guest Traci Aquara Bitner. 11/10: Singer Sandra Jordan and trio. Shows Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and 11:45. **AE, V.**

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/4: Save the Children Benefit with the Suits. 11/5: Toots and the Maytals and Bookman Ekspyryans. 11/6: Leo Nocentelli and Russell Batiste plus Peter Fluid of the Fluid Foundation. **AE, CB, DC, MC, V**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/4: Commander Cody and the Lost Planet Airmen plus Jeff Rogers. 11/5: The James Harman Blues Band. 11/6: The Gregory Denard Group featuring Reggie Woods. 11/7: Little Buster and the Soul Brothers. 11/8: Blues jam hosted by the Popa Chubby Blues Band plus special guests. 11/9: Ladies night with the Memphis Soul Revue. 11/10: The Heavy Duty Blues Band featuring Joyous Perrin. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/21, Tue.–Sat. at 9:15 and 11:15: Vernel Bagneris Presents *Jelly Roll Morton: A Me-Morial*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: The Bob Litwak Group with Spanky Davis followed by Bob Thosen Big Band. Thu.: Stan Rubin Band with singer David Belt. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: Singer Remo Capra followed by the Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars followed by Club Brazil. Mon.: Smith Street Society Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 11/4: Paridise City. 11/5: The Nerds. 11/6, 9: Four Sticks. 11/7: The Cruisers. 11/8: Steel Breeze. 11/10: Yazmin featuring Patti P. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Every Tue. from 9:30–1:30 a.m.: Pat Cisarano. Wed. from 9:30–1:30 a.m.: Cynthia Scott. Thu. from 9:30–1:30 a.m.: Sandi Blair. Fri. from 9:30–1:30 a.m.: Jean Dushon. Sat. guest bands from 10–2 a.m. Sun. from 7–11: The Hans Schuman Trio. Mon. from 8:30–12:30: Lester Lanin. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/5: The Skatalites. 11/6: Rara Machine. 11/7: The Ipanema Samba Band and Show, the history of Brazil in song, dance and music. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/8: Art Farmer Quintet featuring Clifford Jordan. 11/9: The music of Gil Evans played by the Monday Night Orchestra directed by Miles Evans. 11/10–15, 17–22: Tommy Flanagan Trio. Sets Mon.–Thu. and Sun. at 9 and 11, Fri.–Sat. at 9, 11, and 12:30 a.m. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/6, 7: Stanley Turrentine. Every Sun. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Tue: Bea Montgomery's "Night Of Stars." **AE, DC, MC, V.**

TAVERN ON THE GREEN—Central Park at W. 67th St. (873-3200). **Chestnut Room:** American restaurant with jazz every Tue.–Sat. from 9–1 a.m. 11/4–7: Mulgrew Miller Trio with Dwayne Burno on bass and Tony Reedus on drums. 11/10–13, 17–21: Roland Hanna Trio with Paul West on bass and Eddie Locke on drums. **AE, CB, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Wed., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 11/4: The Dirty Dozen Brass Band; Cracked Ice. 11/5: New York Live. 11/6: Bo Diddley. 11/7: Rhythm Revue Dance Party with DJ Felix Hernandez. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 11/4 at 9: *El Barrio '92*, musical comedy revue with co-hosts Angel Salazar and Daphne Rubin-Vega featuring J.J. Ramirez, Kenya Bennett, Andres Fernandez, Santi Suaviro and others. 11/9: "Salsa Meets Jazz" with Giovanni Hidalgo and his group and guest soloists Jerry Gonzalez and Richie Flores. **Terrace:** 11/5–9: Valery Ponomarev Quartet. Every Mon., Raphael D'Lugoff Trio. Tue., Daphne Hellman and Hellman's Angels. Sat.–Sun. from 6–10: Singer-pianist Jay McGovern. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/8: Shirley Horn Trio with Charles Ables and Steve Williams. 11/9, 16: The Vanguard Jazz Orchestra. 11/10–15: Illinois Jacquet Big Band. **No credit cards.**

VISIONES—125 MacDougal St. (673-5576). Through 11/5: Tom Harrell Quintet with Danilo Perez, Javon Jackson, Bill Goodwin, and Peter Washington. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 11/4: The Dick Nixons; Dogbowl; Simon and the Bar Sinisters. 11/5: Shockra; The Other Half. 11/6: Rise Robots Rise; Lucy Brown; Menace. 11/7: Wooden Ships with Tim Gorman. 11/8: Action Swingers. 11/10: Bela Fleck and the Flectones. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/7: Pianist Lynne Arriale with Jay Anderson on bass and Steve Davis on drums. 11/8: Deborah Davis Duo. 11/9–14: Pianist Sir Roland Hanna with Cecil Bridgewater on trumpet and Tyrone Brown on bass. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 11/7: Greer Barnes, Kevin Brennan and Criag Anton. 11/9: Open mike with Helen Keaney. 11/10–14: Tony Woods, Dave Attell, Red Johnny and the Round Guy. Shows Sun.–Thu. at 9:30, Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

CAROLINE'S COMEDY CLUB—1626 Broadway, bet. 49th–50th Sts. (757-4100). A new location for the club with an exciting modern room. 11/5 at 10:30: Jamie DeRoy and Friends with Eddie Brill, Joan Wallowitch, Christopher Mason and Jim Dawson. **AE, CB, DC, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *The Chix Show* written and produced by Jacklyn Guzda featuring Viginia Woo and Jacklyn Guzda, Fri.–Sat. at 7. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8:30 and 10:30. **AE, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

DANCING

ADELAIDES SOHO SUPPER CLUB—492 Broome St. (966-3371). Intimate supper club atmosphere featuring live swing music every Wed.–Sun. from 9, and old fashioned Italian food. **AE.**

BARBETTA—321 W. 46th St. (246-9171). Dining and dancing in this elegant landmark room to Hungarian and Russian gypsy music plus Viennese waltzes played by Boris and Yvgeny, every Thu.–Sat. from 8. **AE, CB, DC, MC, V.**

BARRYMORE'S HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Tasos Marris Group, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

COUNTRY CLUB—210 E. 86th St. (879-8400). Elegant, romantic 1940's style supper club featuring dancing to Gerard Carelli and the Country Club Swing Orchestra, Tue.–Sat. from 7:30. **AE, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30–11. **AE, V.**

THE SUPPER CLUB—240 W. 47th St. (921-1940). Romantic elegant 40's style club with dining and dancing to the Dayton Selby Trio from 8–10:15, alternating with Rick Bartlett and the Barry Levitt Orchestra, every Tue.–Thu. and Sat. from from 9–1 a.m. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Fri.–Sat. at 6:30, and Sun. at 3: Jazz-singer Blossom Dearie. 11/4–15, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: *Love and Shrimp* by Judith Viorst and Shelly Markham starring Mariette Hartley, Bonnie Franklin and Eileen Barnett. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/4: Two Men an A Chick From Jersey, sketch comedy; Singer Michael Marotta. 11/5: Maggi-Meg Reed with *Beyond The Window*; Singer Jullee with Band. 11/6: Vocal Point; Singer Marieann Meringolo; *Nazi Cheerleaders From Hell*, musical comedy; Dennis Newman's *Spice Of Life*, variety revue; Four On The Floor. 11/7: Singer Scott Schechter; Comedienne Casey Stern; *The Heat Is On*, musical starring Quinn Lemley; Singer Frank Volpe. 11/8: Singer David Vodnecar; *Love Takes A Holiday* with Beth Free and Mike Thomas. 11/9: Characterization with Tina Smith; Michael McAssey; Singer Erika Smith-Brown. 11/10: Singer Bob Garber; Singer Lois Paterson; Singer Jim Laurent; Singer Mia Birke. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/4: Comedy Round-Up. 11/5: Back At Work; Queen Esther in *An Evening of Yesteryear's Blues*. 11/6: Singer Debra Lashaun; Comedy and music with Feller Jast; Stars of Tomorrow. 11/7: Gotham City Improv presents *Politically Erect;* Singer-guitarist Dan Darmiento. 11/8: Eadie Cohen and Ricky Ritzel in *Are You Having Any Fun*; Singer Maggie Moore. 11/9: Stars of Tomorrow Semi-Finals. 11/10: Stand-Up comedy with Donna Gentry and Cathy Taylor. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/4: Singer Sharon McNight. 11/5: Singer-comediennne Zora Rasmussen; Singer Sharon McNight. 11/6: Kanika; Miss Coco; Sharon McNight. 11/7: Nancy La Mott; Sharon McNight. 11/8: Lenna Strompolos; Peggy Herman; Dan McGeachy. 11/9: Monday in the Dark with George, music revue; Linda Langford. 11/10: Jackie Krull; William Baldwin Young. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 10/4: Out The Window, comedy troupe; Elisa DeCarlo with *I Was Born To Suffer*. 10/5: Singer-pianist Scott Swanger. 10/6: Singers Scott Traudt and his Ladies; Dangerous Duets, musical comedy duo. 10/7: Singer James Mathews; Characterization with Anthony; Miss Coco. 10/8: Singer Kevin Scott Hall; *Claim To Fame*, theatre piece. 10/9: Anthony Lawton with *The Devil and Billy Markham*. 10/10: J.Q. and the Bandits; Far Beneath Gotham, improvisational comedy. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/4: Jimmy Kichler with pianist Andrew Cooke. 11/5: Gloria Stevens with pianist Tex Arnold. 11/6: Bonnie Lee Sanders with her record *Undiscovered Hits*. 11/7: Judy Kreston and David Lahm in *The Things We Did Last Summer* with Jeff Morrow on bass and Dave Tancredi on drums. 11/9: Judy Orlando with pianist David Lahm. 11/10: Stevie Holland with the Neil Wolfe Trio. **Piano Bar:** Mon.–Tue.: David Lahm Duo with special guest Judy Kreston. Wed.–Thu.: Jerry Scott. Fri.–Sat.: Wendy Domarecki. Music from 9. **AE, MC, V.**

NEW YORK, NEW YORK ... THE SUPPERCLUB—131 E. 54th St. (752-6969). The latest 1940's style supperclub with dancing to Allan Harris and his Trio every Tue.–Sat. from 10–4 a.m. Pianist Richards Siegel plays Tue.– Fri. from 6–9. Con Astone appears Mon. from 6–midnight and Fri. from 9–3 a.m.; John Jason takes over every Tue.–Wed. from 9–3 a.m. **AE, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/24, Tue.–Sat. at 9 and 11:15: Ann Blyth and Bill Hayes. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** Through 11/21, Thu. at 9:15, Fri.–Sat. at 9 and 11: "Julie Wilson's Songbook with William Roy .. a Musical Celebration of the 50th Anniversary of her Show Business Debut." 11/8 at 8 and 10:30: Jo Sullivan Loesser. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 11/6 at 10:30: The Tonics. 11/8 at 10: "Wayne Hosford Sings The Songs of Peter Allen" for EFA. 11/9 at 10:30: Ken Roberson for EFA. **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 11/5 at 10: "Groove Thing." 11/6 from 6:30–11: Nat Jones Duo. 11/7 from 6:30–11: Nat Jones Trio. 11/9 at 11: Monday Night Live hosted by Rocco Primavera. 11/10 at 10:30: Star Cabaret with Sally Mayes. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/30, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Andrea Marcovicci sings *Just Kern*. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:45 and 10:45: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Tue.–Sat. from 9:45–12:45 a.m.: Singer-pianist Barbara Carrol. Every Mon. singer-pianist Kurt Wieting takes over. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Lounge:** Singer-pianist Cathy Herndon plays every Tue.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

NEW YORK PALACE—455 Madison Ave., bet. 50th–51st Sts. (888-7000). **Harry's New York Bar:** Pianist Diana Rogers plays every Wed.–Sat. from 6–1 a.m. **The Hunt Bar:** Pianist Daryl Sherman every Mon.–Sat. from 5–9. Paul Balfour plays harp and piano Mon.–Sat. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Every Fri.–Sat. from 9–1 a.m.: Jazz-singer Daryl Sherman. **AE, CB, DC, MC, V.**

PIERRE—2 E. 61st St. (940-8185). **Cafe Pierre:** Pianist-singer Kathleen Landis returns for her seventh consecutive season, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RAMADA PENNSYLVANIA—401 Seventh Ave., bet. 32nd–33rd Sts. (695-7995). **Casini's:** Dine and dance every Wed. from 7–midnight to Big Swing with Peter Rose and Jenny Dee, Thu.–Fri. from 7–midnight, Sol Yaged and his Swing Era All-Stars. Tue., pianist Ray Grizell plays from 7, and alternates with the Big Bands Wed.–Fri. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Singer-pianist Richard Atkins plays Mon.–Fri. from 8–midnight and pianist Andy Wasserman plays Sat. from 8–midnight and Sun. 11:30 a.m.-3:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 9:30–2 a.m. **AE, MC, V.**

CAFE 44—315 W. 44th St. (581-3080). 1930's art deco style continental restrant. Every Wed.–Fri. from 6–8: Harpist Saori with Kikuki on violin. Singer-pianist Priscilla Hood, Thu. from 8-midnight, Sat.–Sun. from 6–10. **AE, MC, V.**

CAMPAGNOLA—1382 First Ave., at 74th St. (861-1102) Country Italian restaurant with singer-pianist Bobby Cole performing in the bar every Tue.–Sat. from 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

GIAN MARINO ON THE PARK—150 Central Park South (956-6204). Pianist-composer Irving Fields, every Tue.–Sat. from 8–midnight. **AE, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425) Every Mon. and Fri., singer-painist Alexander Leonard., and Wed.–Thu., singer-pianist Clint Hayes entertains. Music from 6–11. **AE, CB, DC, MC, V.**

TATIANA—26 Wooster St., at Grand St.(226-6644). Mediterranean restaurant with Cynthia Crane performing *The Secret Life of a W.A.S.P.*, accompanied by pianist Wes McAfee on Wed. and Thu. from 7–11, and Pete Malinverni on Fri. **AE, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

WFUV— 90.7 FM
WNCN—104.3 FM
WNYC— 93.9 FM
WQXR— 96.3 FM; 1560 AM

Wed., Nov. 4

2:00/WNCN—Boieldieu: Cto. for Harp in C; **Mozart:** String Qt. No. 13 in d.

WNYC—Barber: Sym. No. 2.

WQXR—Rossini: String Sonata No. 1 in G.

3:00/WNCN—Franck: *The Breezes;* **Graun:** Cto. for Viola da Gamba in D.

WNYC—Harbison: *Twilight Music;* **Gould:** *Spirituals for Orchestra.*

WQXR—Mozart: Divertimento No. 11 in D.

4:00/WNCN—Vivaldi: Cto. for Cello in c.

WQXR—Ravel: *Rapsodie Espagnole;* **Bach:** Ov./Suite for Orch. No. 2 in b.

5:00/WNCN—C.P.E. Bach: Sym. in e; **Walton:** *Crown Imperial.*

WQXR—Haydn: Sym. No. 25 in C.

6:00/WNCN—Liszt: Hungarian Rhapsody No. 12 in c-sharp; **Bériot:** Cto. for Violin No. 1 in D, "Military."

7:00/WNCN—Vivaldi: Cto. for Violin in E, "The Lover"; **Haydn:** Piano Sonata No. 60 in C.

WQXR—Mendelssohn: String Qt. No. 5 in E-Flat.

8:00/WNCN—Lachner: Wind Qnt. No. 2 in E-Flat; **J.C. Bach:** Sym. in G.

WNYC—Mozart: Serenade in B.

9:00/WNCN—Grofé: *Grand Canyon Suite.*

Thu., Nov. 5

2:00/WNCN—Haydn: String Qt. in g, "The Rider."

WNYC—Bernstein: Sym. No. 2, "Age of Anxiety"; **Hanson:** *Pan the Priest.*

WQXR—Britten: *Young Person's Guide to the Orchestra.*

3:00/WNCN—Vivaldi: Cto. for Violin No. 4 in a, "La Stravaganza"; **Saint-Saëns:** Septet in E-Flat.

WNYC—Piston: Violin Cto. No. 1; **Cowell:** Sym. No. 5.

WQXR—Haydn: Sym. No. 4 in D.

4:00/WNCN—Mendelssohn: Capriccio Brillant in b; **Schumann:** *Manfred,* Ov.

WQXR—Grieg: *Peer Gynt,* Suite No. 1; **Vivaldi:** Cello Cto. in G.

5:00/WNCN—Chopin: Scherzo No. 2 in b-flat; **Abel:** Sym. No. 5 in C.

WQXR—Mozart: Six Minuets.

6:00/WNCN—Haydn: Cto. for Flute and Oboe No. 5 in F; **Vivaldi:** Cto. for Strings No. 10 in b.

7:00/WNCN—C.P.E. Bach: Sym. in F; **Haydn:** String Qt. in b.

WQXR—Ravel: *Ondine;* **Debussy:** *Pour le Piano.*

8:00/WNCN—Saint-Saëns: Violin Sonata No. 1 in d; **Beethoven:** Piano Qt. No. 2 in D.

WNYC—Williams: *Sonata in Imitation of Birds.*

9:00/WNCN—Schumann: Sym. No. 4 in d.

Fri., Nov. 6

2:00/WNCN—Haydn: String Qt. in B-Flat, "Dawn."

WNYC—Schuman: *Carols of Death;* **Hovhaness:** *Mountains and Rivers Without End.*

WQXR—Sibelius: *Scènes Historiques.*

3:00/WNCN—Beethoven: Rondo No. 1; **Mozart:** Violin Sonata No. 24 in F.

WNYC—Trimble: Sym. No. 3; **Raskin:** *The Bad and the Beautiful.*

WQXR—Mozart: Sym. No. 27 in G.

4:00/WNCN—Barrios: Three Dances; **Hertel:** Cto. for Trumpet No. 2 in E-Flat.

WQXR—Bach: Two Keyboard Ctos. in c; **Léhar:** *Gypsy Love Waltz.*

5:00/WNCN—Avison: Cto. Grosso No. 9 in C; **Vivaldi:** Cto. for Piccolo in a.

WQXR—Dukas: *The Sorcerer's Apprentice.*

6:00/WNCN—Albinoni: Cto. in d.

7:00/WNCN—Haydn: Divertimento No. 2 in G; **J.C. Bach:** Cto. for Harpsichord in G.

WQXR—Beethoven: Piano-Wind Qnt. in E-Flat.

8:00/WNCN—Wieniawski: Cto. for Violin No. 2 in d; **Mozart:** Piano Sonata No. 7 in C.

WNYC—Bellini: *Beatrice di Tenda.*

9:00/WNCN—Beethoven: Sym. No. 6 in F, "Pastoral."

WQXR—The Detroit Symphony Orchestra. **Schubert:** Sym. No. 6 in C; **Tchaikovsky:** Sym. No. 6 in b, "Pathétique." Conductor: Semkow.

Sat., Nov. 7

10:00 a.m./WNCN—Mozart: Sym. No. 9 in C; **Haydn:** String Qt. in B-Flat.

WQXR—Handel: Cto. Grosso in B-Flat; **Mendelssohn:** *The Fair Melusina Overture.*

11:00 a.m./WNCN—Vivaldi: Cto. for Three Violins in F.

WQXR—Schumann: Sym. in g, "Zwickau"; **Debussy:** *Prelude to the Afternoon of a Faun.*

NOON/WNCN—Haydn: String Qt. in E-Flat.

WQXR—Borodin: *Prince Igor,* "Polovetsian Dances"; **Chopin:** Andante Spianato, Grande Polonaise.

1:00/WNCN—Copland: *Billy the Kid,* Ballet Suite; **Cimarosa:** Concertante in G.

2:00/WNCN—Mozart: Sym. No. 18 in F; **Handel:** Cto. Grosso No. 11 in A.

3:00/WNCN—Haydn: Divertimento for Winds No. 18 in D.

4:00/WNCN—Danzi: Wind Qnt. in F; **Mozart:** Cto. for Piano No. 6 in B-Flat.

5:00/WNCN—Haydn: String Qt. in D; **Roman:** Cto. Grosso for Oboe in B-Flat.

6:00/WNCN—Schumann: String Qt. in F; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

7:00/WNCN—Telemann: Cto. No. 2 in D, "Paris"; **Porpora:** Cto. for Cello in G.

8:00/WNCN—Quantz: Cto. for Flute No. 116 in D.

WQXR—The Cleveland Orchestra. **Hérold:** *Zampa,* Ov.; **Elgar:** Serenade for Strings; **Bizet-Borne:** *Carmen Fantasy*. Conductor: Slatkin; flutist: Galway.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D.

Sun., Nov. 8

10:00 a.m./WNCN—"Classic Guitar." **Castelnuovo-Tedesco:** Cto. for Guitar No. 2; **Duarte:** Ten Folk Songs.

WQXR—Beethoven: Sym. No. 5 in c; **Copland:** *An Outdoor Overture.*

11:00 a.m./WNCN—Gossec: Sym. in D; **Haydn:** Sym. No. 3 in G.

WQXR—Rossini: Wind Qt. No. 6 in F; **Mendelssohn:** Piano Cto. No. 1 in g.

NOON/WNCN—Goldmark: *Penthesilea,* Ov.

1:00/WNCN—Chicago Symphony Orchestra. **Atterburg:** Suite No. 3 for Violin, Viola, and Strings; **Tchaikovsky:** Sym. No. 5 in e. Conductor: Järvi; violinist: Golan; violist: Pikler.

WQXR—Vaughan Williams: *The Wasps;* **Mozart:** Piano Sonata No. 10 in C.

2:00/WNYC—Chamber Music Society of Lincoln Center. **Britten:** Sinfonietta; **Mozart:** Divertimento in B-Flat.

3:00/WNCN—Albinoni: Cto. in g; **Beethoven:** Piano Trio No. 9 in E-Flat.

WQXR—Ravel: *Le Tombeau de Couperin;* **Boccherini:** Guitar Qnt. No. 4 in G, "Fandango."

4:00/WNCN—Vogler: Sinfonia, "La Scala"; **Mozart:** Cto. for Bassoon No. 1 in B-Flat.

WQXR—Beethoven: Piano Cto. No. 4 in G.

5:00/WNCN—Haydn: String Qt. in B-Flat.

6:00/WNCN—Brahms: Viola Sonata No. 1 in f; **Lecce:** Cto. for Mandolin in G.

7:00/WNCN—Boccherini: Quartettino in G, "The Spanish Tyrant"; **Vivaldi:** Cto. for Oboe in C.

8:00/WQXR—"Sunday Night Opera House." **Cherubini:** *Medea.* Soloists: Callas, Scotto, Picchi; conductor: Serafin. Chorus and Orch. of the Teatro alla Scala of Milan.

9:00/WNCN—Mozart: Cto. for Piano No. 21 in C.

Mon., Nov. 9

2:00/WNCN—Salieri: Cto. for Flute and Oboe in C; **Mozart:** Horn Qnt. in E-Flat.

WNYC—Dvorák: Piano Qt. No. 1; **Prokofiev:** *Classical Symphony.*

WQXR—Schumann: Ov., Scherzo, and Finale.

3:00/WNCN—Vivaldi: Cto. for Violin in A, "The Cuckoo."

WNYC—Smetana: String Qt. in a, "From My Life."

WQXR—Hummel: Trumpet Cto. in E-Flat; **Rodrigo:** *Musica para un Jardin.*

4:00/WNCN—Beethoven: *Coriolan Overture;* **Handel:** *Water Music,* Variations.

WQXR—Rossini: String Sonata No. 6 in D; **Beethoven:** Piano Sonata No. 24 in F-Sharp.

5:00/WNCN—Vivaldi: Cto. for Two Violins in G; **Cornelius:** *Barber of Baghdad,* Ov.

WQXR—Ravel: *La Valse.*

6:00/WNCN—Stravinsky: *Scherzo Fantastique.*

7:00/WNCN—C.P.E. Bach: Sym. No. 4 in G; **Mozart:** Piano Sonata No. 17 in B-Flat.

WQXR—Paganini: Violin Cto.

8:00/WNCN—Mendelssohn: Cto. for Piano No. 2; **Schubert:** Symphonic Fragments in D.

WNYC—Bach: Partita No. 2 for Solo Violin.

9:00/WNCN—Dvorák: Sym. No. 9 in d, "From the New World."

WQXR—Rodrigo: *Concierto de Aranjuez;* **Schubert:** Sym. No. 3 in D.

Tue., Nov. 10

2:00/WNCN—Haydn: Sym. No. 39 in g.

WNYC—Weber: Piano Sonata No. 4; **Debussy:** *Khamma.*

WQXR—Offenbach: *Gaîté Parisienne.*

3:00/WNCN—Vivaldi: Cto. for Flute No. 3 in D, "Il Cardellino"; **Nielsen:** *Masquerade.*

WNYC—Berg: *Lulu Suite;* **Britten:** *Young Person's Guide to the Orchestra.*

WQXR—Respighi: *Three Botticelli Pictures;* **Liadov:** Polonaise in C.

4:00/WNCN—Handel: Cto. for Two Violins and Two Horns in D; **Bach:** Cto. for Harpsichord No. 7 in g.

WQXR—Berlioz: *Benvenuto Cellini,* Ov.; **Haydn:** Sym. No. 2 in C.

5:00/WNCN—Vivaldi: Cto. for Recorder in C.

WQXR—Fasch: Two Horn Ctos. in D, "Hunt."

6:00/WNCN—Sammartini: Cto. for Oboe in D; **C.P.E. Bach:** Sym. No. 1 in D.

7:00/WNCN—Mozart: Divertimento for Winds in F; **J.A. Benda:** Cto. for Harpsichord in C.

WQXR—Schumann: Sym. No. 1 in B-Flat.

8:00/WFUV—"A Box at the Opera." **Rimsky-Korsakov:** *Mlada.*

WNCN—Haydn: String Qt. in g.

WNYC—Mozart: Flute Sonata No. 4.

9:00/WNCN—Saint-Saëns: Sym. No. 3, "Organ."

WQXR—Detroit Symphony Orchestra. **Dvorák:** *Carnival Overture;* Romance in f for Violin and Orch. Conductor: Comet; violinist: Boisvert.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
CNN Cable News Network
MAX Cinemax
CUNY City University Television
CNBC CNBC
COM Comedy Central
CRO Crosswalks
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
TNN The Nashville Network
NICK Nickelodeon
SCI Sci-Fi Channel
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 4

7:30 p.m.

11 Back to the Future (1985). It's gimmicky, for sure, but with surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward 30 years in time. There Fox encounters his parents as unmarried teenagers. (2 hrs. 30 min.)

8:00

13 Nova—"This Old Pyramid." Egyptologist Mark Lehner and stonemason Roger Hopkins (of *This Old House*) explore how the pyramids were built by building one for themselves. (1 hr. 30 min.)

TNT Mr. Smith Goes to Washington (1944). Frank Capra's enduringly popular American fable about a naïve hick (James Stewart) who becomes a U.S. senator and goes up against a big-time demagogue (Claude Rains as the "Silver Knight" of the Senate). Jean Arthur is wonderful as the secretary who tells the rube some of the facts of life and then, in spite of herself, falls in love with his idealism. (2 hrs. 45 min.)

8:05

TBS John Wayne, anybody? Tonight, as well as Thursday and Friday, you'll find nothing but the Duke. First, **The Green Berets** (1968); at **11:05, Blood Alley** (1955); at **1:35 a.m., Flying Leathernecks** (1951); and at **3:05 a.m., Back to Bataan** (1945). (1 hr. 45 min.)

9:00

21 City for Conquest (1940). A heart-warmer, a tearjerker, an all-around gem: James Cagney is the up-from-the-streets boxing champ who gives it all up to help out his kid brother, a musical prodigy. With Ann Sheridan, Arthur Kennedy. (2 hrs.)

USA Mortal Sins. Christopher Reeve doesn't seem to have learned much from his last time around as a priest (in *Monsignor*). In this new TV movie, Reeve is the priest who hears a grisly confession from a serial killer who has been stalking church members. (2 hrs.) Also shown Sunday at **8:00 p.m.**

9:30

13 49 The Next Four Years. A 90-minute exploration of the next presidency by the *MacNeil/Lehrer Newshour* team, including anchors Robin MacNeil and Jim Lehrer, pundits Gergen and Shields, and correspondents Judy Woodruff, Charlayne Hunter-Gault, and Kwame Holman.

10:00

2 48 Hours—"Missing in Action." A one-hour investigation, with Dan Rather anchoring live, about the ongoing search for American MIAs in Vietnam.

MAX Meeting Venus (1991). A sophisticated comedy starring Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo; with Niels Arestrup. (2 hrs.)

1:00 a.m.

USA Private Benjamin (1980). Smashing entertainment. Judy Benjamin (Goldie Hawn), a Philadelphia Jewish princess, loses her husband (Albert Brooks) on their wedding night and gets sweet-talked by an Army recruiter into joining up. Hawn is part ditsy Judy Holliday, part sensual and yielding Brigitte Bardot (though funnier). (2 hrs.)

THU., NOV. 5

7:00 p.m.

AMC Murder, My Sweet (1944). A *film noir* gem, adapted from Raymond Chandler's *Farewell, My Lovely*. Starring Dick Powell as gumshoe Phillip Marlowe, dealing in blackmail and death. With Claire Trevor; Edward Dmytryk directed. (2 hrs.)

8:00

55 House of Games (1987). David Mamet's first attempt at directing his own film turns out to be both fascinating and inept. Lindsay Crouse stars as an uptight psychiatrist who tries to help a client and becomes involved with some companionable con men. (2 hrs.)

8:05

TBS Another John Wayne marathon (see also Wednesday and Friday at this time). First, **They Were Expendable** (1945); at **10:50, The Quiet Man** (1952); at **1:35 a.m., The Wings of Eagles** (1957); and at **3:50 a.m., The Fighting Seabees** (1944). (1 hr. 45 min.)

9:00

13 49 Mystery!—"Maigret Goes to School." The case this week is as follows: Maigret is approached by a schoolteacher who is sure that he will be charged with the murder of a woman who was none too well liked. Sure enough, a young boy soon steps forward and accuses the teacher. Maigret, though, deduces just whom the boy is shielding. (1 hr.) Also shown at **10:00** on **21**.

BRV Too Beautiful for You (1989). Gérard Depardieu plays Bernard, a wealthy automobile dealer who is married to the beautiful Carole Bouquet but falls madly in love with his new secretary, Colette, a fortyish, heavy woman. With Josiane Balasko; directed by Bertrand Blier. In French, with subtitles. (2 hrs.)

1:00 a.m.

USA Deliverance (1972). Director John Boorman's brutal, allegorical adventure story, based on James Dickey's novel, about four men from Atlanta who go on a canoe trip, venturing deep within a forbidding Georgia forest. With Jon Voight, Burt Reynolds, Ronny Cox, and Ned Beatty. (2 hrs.)

FRI., NOV. 6

6:45 p.m.

MAX Amazonia: Voices From the Rainforest. A documentary about the inhabitants of Brazil's beleaguered rain forest, and how the land has come to be in such desperate straits. (1 hr. 15 min.)

7:30

MSG NBA Basketball. The New York Knicks, who enter this season with extraordinarily high hopes and a solid roster, kick off the campaign with a visit to the Atlanta Hawks. Further games this week include the Philadelphia 76ers, at home on Friday at **7:30 p.m.**, and the New Jersey Nets, also at home, Tuesday at **7:30 p.m.**

8:05

TBS The last night in a week's worth of John Wayne evenings. Start off with **Sands of Iwo Jima** (1949); at **10:20,** it's **Operation Pacific** (1951); and at **12:35 a.m., Wake of the Red Witch** (1948). (2 hrs.)

9:00

13 Julie Wilson's Song Book. The cabaret singer's 50-year career is profiled, and she performs hits including "I'm Still Here," "Laziest Gal in Town," and "Don't Ask a Lady." (1 hr.)

10:00

13 Dream Window: Reflections on the Japanese Garden. A look at the centuries-old tradition of Japanese gardens, including ruminations on the garden's influence by a composer, a poet, and an architect, among others. (1 hr.)

MIDNIGHT

7 ABC in Concert. Bonnie Raitt joins Irma Thomas, the New Orleans R&B legend, for a rendition of "Time Is on My Side." For anyone who's keeping score, Thomas never had much use for the Rolling Stones' hit version of her song. (1 hr.)

21 A flock of one-hour cowboy pictures, some with Gabby Hayes, others with Dale Evans, but each and every one with Roy Rogers. In order: **Come On Rangers** (1938); **Days of Jesse James** (1939); **Carson City Kid** (1940); **Bad Man of Deadwood** (1941); **Home in Oklahoma** (1946); and **Saga of Death Valley** (1939).

CUNY Viridiana (1961). Luis Buñuel's extraordinary film about a nun, played by Silvia Pinal, who is coerced by her mother superior into visiting an uncle who would be better left unvisited. The result, of course, is tragic. In Spanish, with subtitles. (2 hrs.)

12:30 a.m.

13 The Yellow Ticket (1931). Raoul Walsh's robust drama starring Elissa Landi as a young peasant in czarist Russia. Lionel Barrymore, a military officer, takes an unhealthy interest in her. With Laurence Olivier, Boris Karloff. (1 hr. 30 min.)

SAT., NOV. 7

12:05 p.m.

TBS Bullitt (1968). Vintage Steve McQueen. He plays a rough-at-the-edges San Francisco police detective who's assigned a government witness to protect. McQueen doesn't like it, with good reason. Nice performances throughout, and that grand car chase. (2 hrs.)

1:00

13 Grace. A one-hour documentary chronicling eight years in the life of Grace, a woman suffering from Alzheimer's disease.

5:30

AMC A four-film tribute to that great American original, writer/director Preston Sturges, begins with **Sullivan's Travels** (1941). It's a brilliant film, mixing sentiment with satire in a dazzlingly entertaining way. Joel McCrea plays a hotshot Hollywood director who sets out to research a film with 10 cents in his pocket, wanting to see what America is really like. At **7:00,** it's **Hail the Conquering Hero** (1944), a marvelous comedy about a returning G.I. whose buddies pass him off as a war hero to make his mother happy. The hoax gets out of control, reaching the point where the townspeople try to elect nervous, protesting Eddie Bracken mayor. Followed, at **9:00,** by **The Palm Beach Story** (1942), a great, bighearted satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, McCrea the befuddled hero, Rudy Vallee the dim-witted Croesus. After a break for a one-hour profile of Jack Lemmon, there's another showing of *Sullivan's Travels,* followed, at **1:00 a.m.,** by **Easy Living** (1937). Jean Arthur is the working girl, Ray Milland the son of a millionaire in this utterly charming and unfailingly frivolous comedy of manners and money. Written by Sturges, directed by Mitchell Leisen. (1 hr. 30 min.)

6:00

13 The Pacific Century—"Writers and Revolutionaries." The fourth episode of an ongoing series, with host Peter Coyote. Tonight, a look at two men of ideas:

the right-wing Japanese prophet Kita Ikki and the Chinese writer Lu Xun, who turned a vicious pen on his country. (1 hr.)

7:00

BRV Dylan Thomas: The Return Joruney. Welsh actor Bob Kingdom in a one-hour performance re-creating Dylan Thomas's college lectures, which brought him to the attention of the American public. Directed and introduced by Anthony Hopkins.

8:00

13 The Letter (1940). Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson; William Wyler directed. Based on W. Somerset Maugham's story and play. (1 hr. 35 min.)

8:30

2 Coming to America (1988). All that plagiarism ruckus over *this*? John Landis directed this lame comedy about a wealthy African prince, Eddie Murphy, who comes to America to find a bride. Arsenio Hall, as his sidekick, gets most of the laughs. With James Earl Jones as the basso-profundo king. (2 hrs. 30 min.)

9:00

TMC Once Around (1991). Renata (Holly Hunter), one daughter in a tight-knit Italian Catholic family, falls in love with an obnoxious super-salesman (Richard Dreyfuss). He's completely honorable, but he's also vulgar and aggressive, which doesn't escape Renata's family. Lasse Hallström's direction is cloying at times, but there are many bright spots in this film. With Gena Rowlands, Danny Aiello, and Laura San Giacomo. (2 hrs.) Also shown Tuesday at **6:00 p.m.**

MTV U2 Rockumentary. A new half-hour profile of the acclaimed, indeed mythical, Irish rock band.

9:35

13 Outrageous Taxi Stories. A mirthful non-fiction film in which New York City taxi drivers (and one passenger) talk about the kind of things that can happen when one stranger pays another for a ride home. (25 min.)

10:00

13 Naked Hollywood—"Funny for Money." This BBC series on Hollywood business practices continues with a look at screenwriters, one of whom comments, "They ruin your stories. They trample on your pride. They massacre your ideas. And what do you get for it? A fortune!" Tune in. (50 min.)

10:50

13 Raymond Chandler. A profile of the purely American author, exploring his obsession with the ability of the human spirit to curdle. (1 hr. 10 min.)

11:30

11 Dragnet (1987). Jowly and contemptuous, with a Nixonish nose and a perfectly barbered brush cut, Dan Aykroyd is amazingly good as Joe Friday's nephew in this elaborate parody of the old TV cop show. Alas, there is a huge, noisy, but feeble picture around him, in which Tom Hanks just barely hangs on as a more contemporary cop. With good cameos from Christopher Plummer and Dabney Coleman. (2 hrs.)

SUN., NOV. 8

1:00 p.m.

2 NFL Football. The Green Bay Packers visit the New York Giants.

1:30

13 American Becoming. A 90-minute documentary about the changing face of America, which will boast a non-white majority before too long.

2:30

AMC All Quiet on the Western Front (1930). Lewis Milestone's terrific adaptation of the Remarque antiwar novel about a group of young German trench soldiers during World War I. With Lew Ayres, Louis Wolheim, John Wray. Milestone won an Oscar—as did the film, for Best Picture. (2 hrs. 30 min.)

3:00

5 The Adventures of Robin Hood (1938). One of the top Errol Flynn swashbucklers, the familiar tale, as directed by Michael Curtiz and William Keighley, is full of humor, romance, and rousing duels, and is not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone, and Melville Cooper. (2 hrs.)

4:00

4 NFL Football. The forlorn New York Jets visit the always pulsing, usually winning Denver Broncos.

7:30

13 Behind the Scenes With Wayne Thiebaud. In this works-in-progress series for young viewers, Thiebaud demonstrates the power of drawing—how much a simple line can represent, for instance, and what a squiggle can do. With a guest appearance by Matt Groening, creator of *The Simpsons*. (30 min.)

8:00

2 Sinatra. (Reviewed in this issue.) The long-awaited mini-series about the Hoboken singing legend, produced—unbiasedly, of course—by Sinatra's daughter Tina. With Philip Casnoff as Frank; also starring Olympia Dukakis, Rod Steiger, Joe Santos, Gina Gershon, and, as Ava Gardner, Marcia Gay Harden (who, John Leonard informs us, is an expert chewer of gum). Part 1 of 2 (3 hrs.); Part 2 shown Tuesday at **9:00 p.m.**

MAX Witness (1985). The most beautiful and thoughtful thriller one could imagine—a one-of-a-kind movie. Harrison Ford plays a Philadelphia homicide detective who hides out on an Amish farm to protect both himself and a young Amish boy who has witnessed a grisly murder. Kelly McGillis is the young Amish widow the detective falls in love with. Peter Weir directed. (2 hrs.)

8:30

50 Mission From the Heart. A one-hour documentary that follows a team of New Jersey cardiac specialists who travel to the former Soviet Union to perform surgery on critically ill children.

9:00

4 The Hard Way (1991). An odd-couple/buddy/cop picture starring Michael J. Fox and James Woods. Fox plays an obnoxious actor seeking firsthand experience to prepare for an upcoming role, while Woods is his necessarily reluctant partner. (2 hrs.)

7 Willing to Kill: The Texas Cheerleader Story. (Reviewed in this issue.) The crime of the century (in the high-school-football-is-life set, at least) finally comes to the small screen. Lesley Ann Warren and Tess Harper star. (2 hrs.)

13 Masterpiece Theatre. A pair of monologues. First, Saskia Reeves in *In My Defence*, a fact-based story about a young woman who helps her mother commit suicide. In Alan Bennett's *A Chip in the Sugar*, Bennett plays a middle-aged man whose dominating mother is unexpectedly visited by a suitor. (1 hr. 30 min.) Also shown at **10:00** on **49**.

A-E The Defection of Simas Kudirka. An excellent 1978 TV film about the Lithuanian sailor who literally jumped ship in American waters. He was returned to the U.S.S.R. and sent to Siberia, but through the efforts of an American couple, he was finally released to the United States. With Shirley Knight, Donald Pleasence, Richard Jordan, and a riveting performance by Alan Arkin as Kudirka. (1 hr.)

10:30

13 Student Video Festival. The winning videos in a tri-state program whose theme this year was "Family Matters." Part 1 of 2 (30 min.); Part 2 shown Monday at **10:30 p.m.**

11:00

13 Independent Focus. Six short films, including Marlon Riggs's *Affirmations*, about gay black men and their concepts of community and cultural identity. (2 hrs.)

A-E Rave—"Route 66: The Road West." Has any other stretch of asphalt been celebrated even half as much as this artery through America's heartland? Here's a one-hour music documentary, with host Ann Magnuson, charting the wildly diverse and fiercely American music that was inspired by Route 66.

12:30 a.m.

7 The Flamingo Kid (1984). A sentimental but lively and funny coming-of-age comedy starring Matt Dillon as the son of an honest-prole plumber from Brooklyn. He spends the summer working at a beach club in Long Island, hobnobbing with friends whose parents have prospered. With Richard Crenna as the loaded sugar daddy who points Dillon in a new direction. (1 hr. 30 min.)

MON., NOV. 9

5:30 p.m.

AMC A triple feature in honor of Katharine Hepburn's birthday. First, **Christopher Strong** (1933), with a great performance by Hepburn as a pilot in love with a married man (Colin Clive). Followed, at **7:00**, by **Alice Adams** (1935), which is vintage Hepburn. She plays a small-town belle in this version of Booth Tarkington's novel. With Fred Stone and Fred MacMurray. Directed by George Stevens. Finally, at **9:00**, it's **Mary of Scotland** (1936), John Ford's terrific historical drama starring Hepburn, Fredric March, John Carradine, and Florence Eldridge. (2 hrs. 30 min.)

8:00

5 Black Widow (1987). A federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. Director Bob Rafelson takes a fresh, nonexploitative approach to suspense. With Dennis Hopper and Nicol Williamson. (2 hrs.)

11 Dirty Dancing (1987). An overprotected Jewish girl (Jennifer Grey) teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. It's an educated girl's erotic fantasy, encrusted in wish fulfillment, but it's fun and, quite possibly, irresistible. (2 hrs.)

13 Space Age—"Mission to Planet Earth." Part 5 of 6. This segment addresses the issue of how the Earth looks from outer space, and how this perspective has changed our feelings about the planet on which we live. (1 hr.) Also shown Tuesday at **10:00 p.m.** on **21**.

9:00

4 Fatal Memories. Shelley Long stars in a two-hour movie about a woman who recalls the details of a murder that took place when she was a little girl. The killer was her father; the victim was her best friend. Also starring Dean Stockwell.

7 Monday Night Football. The San Francisco 49ers visit the Atlanta Falcons.

13 The Common Pursuit. (Reviewed in this issue.) An adaptation of Simon Gray's play about an exceptional group of Cambridge undergrads who put together a literary magazine, looking back years later on the degree to which they've compromised their idealism. (1 hr. 30 min.) Also shown at **10:00** on **49**.

10:30

13 Student Video Festival. (See Sunday at 10:30 p.m.) (30 min.)

11:00

BRV May Fools (1990). Michel Piccoli gives a moving performance as a sort of gentrified peasant who loves life but has let everything slip into ruin. Louis Malle directed. (2 hrs.)

TUE., NOV. 10

7:30 p.m.

HBO Shakespeare—The Animated Tales: "A Midsummer Night's Dream." A multinational production. Robin Williams is the host, members of the Royal Shakespeare Company provide the voices, and the animation was executed in Russia's premiere studio. (30 min.)

8:00

11 Heathers (1989). Michael Lehmann's apocalyptic black comedy is about three rich, beautiful, and bullying prom queens. Veronica (Winona Ryder), also rich and beautiful, becomes a reluctant protégée. But rebellious heartthrob Christian Slater straightens her out (and does some interesting things to other parties, as well). (2 hrs.)

13 49 Nova—"Iceman." The discovery in 1991 of a man who had died in a mountain storm 5,000 years earlier proved priceless to scientists. Here's what they've learned so far. (1 hr.) Also shown at **9:00** on **21**.

HBO Curly Sue (1991). Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. John Hughes directed. (2 hrs.)

9:00

2 Sinatra. (See Sunday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

13 49 Frontline—"Monsters Among Us." A one-hour exploration of violent sex offenders, focusing on Westley Allan Dodd. Followed by **Nova—"Mind of a Serial Killer,"** which follows the case of Rochester, New York, killer Arthur Shawcross, and how the FBI's Behavioral Sciences Unit tracked him down. (1 hr.)

A-E Red Star Red Army Chorus and Dance Ensemble. A rousing one-hour concert by 60 singers, a 25-piece orchestra, and various soloists, performing works by Rimsky-Korsakov, Mussorgsky, and a variety of Russian folk music and patriotic songs.

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 6, 1992 issue:** $34.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $495 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Iris Agar for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500.**

APARTMENT
Brooklyn

Bklyn—6-BR duplex, 2 bth. 2 fam or share okay. $1,890. 20 min Manh. (718) 284-4162

COOP/CONDO
Manhattan

CPS, Hampshire House—Sacrifice - 1-BR, park vu. Full hotel service. Twice daily maid, MCTV & elect. incl. in maint. $250K; maint. $2,960. 212-265-7090

LAND
Ulster County

35 Acres, 750' Road Frontage—Mt. vus, bldg sites. Bordered by state land. $109K. I. Kalish R.E. 2 hrs NYC. 914-679-6013

SWAP IT..SELL IT..RENT IT..

SEE IT..In Print & Get Results.

NEW YORK Magazine's
Town & Country Properties Section.
Call Iris Agar at 212-643-6500

MISCELLANEOUS

Rinald/USA—Environ & Struct Bldg. Inspect. Asbestos Abatement. 914-633-0010

REAL ESTATE SERVICES

NASSAU/SUFFOLK LONG ISLAND
If you are buying a home,
a Buyer's Broker
will save you time, trouble & money.
Buyer's Broker Network 516 754-1177

FLOOR THEM!

Wall them in...

Put a roof over their heads...

Sell them the house of their dreams!
Place your condo, house, or villa in
TOWN AND COUNTRY PROPERTIES
and get results fast!

For advertising rates and information,
call Iris Agar at 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 6, 1992 issue:** $35.00 per line, one-time ad; $33.00 per line, four-time ad; $ 32.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Iris Agar for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CRUISE

DISCOUNT CRUISES

International Tours. Licensed & Bonded.
212-242-2277 / 1-800-BUY-TRAVEL

TRAVEL HELP

Luxury Hotels Discount—NYC, Bermuda, Palm Beach. 800-775-9799

BED & BREAKFAST
New York

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

A Manhattan Hotel Alternative—Private brnstn apts. Affordable. 212-206-9237

Manhattan/London · Elegant Furnished Apts—Short-term rentals. Weekly, monthly. Moderate rates. **212-369-7691 & Tel/Fax: 800-531-4057. We fax pictures.**

BED & BREAKFAST
Florida

KEY WEST · Curry Mansion Inn Fabulous Victorian showplace - voted "Best B&B in Key West." Elegant, new poolside guest wing. Every amenity. Comp bkfst. Daily cocktail party. Beach club. Downtown - walk to everything: history/beauty/romance. Broch: **800-253-3466**

INNS & LODGES
New York

South Street Seaport—Weekend Special. Deluxe Accommodations, From $98/Night. (212) 742-0003

NEW YORK Magazine's
TRAVEL Section WORKS!

Reach 1.7 Million Readers Who Are Looking For Places To Go, Things To Do... In And Out Of The City. To Plan Your Advertising Schedule, Call: Iris Agar **212-643-6500.**

RESORT
Massachusetts

Berkshires, Lakefront Ski House—Cozy 3, 4 & 5-BRs w/fplcs on 100-ac estate, private stables. 1 mi from Butternut Basin, nearby Jiminy Peak, Brodie & Catamount. 2 1/2 from hrs NYC. Avail by the season (Jan-April), week or wknd. (212) 288-7370

VILLA/CONDO/APTS
Europe

PARIS—Charming studio on quiet courtyard. $450/wk. 212-675-7736

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Tranquil setting, exciting island. Vistas & breathtaking sunsets! Oceanfront villa. 2 BR/2 bth, pvt. pool, maid, A/C. $Super$Summer$Savings!! 914-778-2581

VILLAS · CONDOS · HOTELS
Discount Air & Car Rental.
Holiday/Winter Space Available.
800-423-4433 CARIBO · 516-496-9800

Vogue said "A find!"—St. Thomas airy villa w/views of all the Virgins. Large pool, **4 Big BRs.** $295/couple incl breakfast, open bar. Airport pickup. 914-373-9681

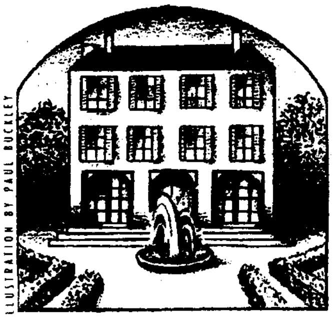


ILLUSTRATION BY PAUL BUCKLEY

VILLAS

CLASSIFIED INDEX

Town and Country 118
Travel 119
Health and Fitness 120
Boat and Yacht 119
New York Kids 120
Entertaining 120
Interiors 122
Services and Sales 122
Strictly Personals 124
Assortments 127

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

CODEPENDENCY TREATMENT
Recover/Heal Your Wounded Inner Child - Indiv & Group. J.L. Fine, Ph.D. **724-8025**

Grounded? Conquer Fear Of Flying—Lic'd Therapist, Also Pilot. 212-319-1119

FITNESS EQUIPMENT

RENT The StairMaster®, Lifecycle®, Treadmill/Home Gyms! Short/long term! **Call HOMEBODIES 908-527-6677**

HEALTH & BEAUTY

NEW SUNTAN LAMPS DELIVER
A Glorious Tan & Less Exposure Time.
202 East 83rd Free Trial 212-517-5700

EXPERT HAIR-WEAVING
Wig, toupee, wiglet, custom/ready-made human/synthetic hair for men & women. 4608 13th Ave., B'klyn, NY 718-871-1366

HOLISTIC HEALTH

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

Natural Organic Renewal—212-689-8932 Relax Completely Body/Mind/Heart/Soul

HYPNOSIS

Certified Hypnotherapist—Smoking Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Phobias, Confidence. Cert. 1972. Nancy Donenfeld, 200 E. 61. 212-758-7575

Hypnosis: Weight/Smoking/Phobias—Stress. Cert. 516-358-0740 / 718-263-1300

MASSAGE/THERAPEUTIC

Therapeutic Blend:—Shiatsu, Swedish, Acupressure, Reflexology. 212-879-4431

Expert Swedish—Deep/Gentle. Dieters. Injuries. Jeanie. 7 Days. 212-750-8947

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

LOTUS JAPANESE SPA
Shiatsu - Swedish / **Ramada Hotel**
(212) 502-8732 Open 7 Days. Men/Women

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. *M/F & Couples. Residential Service Avail.*
11 E. 36th. 212-447-6666 800-834-7286

NOEVIR JAPANESE SPA
Therapeutic Massage For Men/Women.
Swedish/Shiatsu/Sauna - 212-594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce. 212-696-0043

East Side Massage Therapy Center
NYC's best medical massage. Specializing in back & neck pain. ***212-249-2927***

I'm Back!—Unlock from emotional/physical stress. Realize full potential in life w/deep tissue. Strictly legit. 212-879-6592

European & Asian Massage—Swedish/Shiatsu & Facials For M/F. 221-661-0777

MEDICAL

Stressenders: The Complete Spa
Treat Your Body To An Elegant Cleansing At Our Newest Upper East Side Locale. A Thorough Mini-Vacation In NY Awaits You. By Appointment Only. 212-532-7280

Chronic Fatigue Syndrome—MD. Expert Diagnosis And Treatment. 212-794-9588

Colonic Therapy—Certified. Call 212-481-0588.

COLONIC/MASSAGE CENTER—Healing, Stress-Reduction Specialists. State-Of-The-Art Equipment. **831-6433**

COLONICS & MASSAGE Certified Therapist. CPW - Warm & Relaxing Atmosphere. **212-749-6442**

Good News, Migraine Sufferers!—Call (212) 222-8859 now. (CNS Res. Fndtn)

If You Need An OB/GYN
Call 1-800-WOMAN-DR - On 86th & 5th. 212-677-1000 - Most Insurance Accepted.

Mastectomy Salon • Elegant & Intimate
Silicone Prostheses, Swimsuits, Bras & Lymphodema Pumps. By App't. **877-8860**

Depressed? Anxious?
Proven Results In 10 Days. New Treatment. No Drugs. Free Exam. **201-869-8511**

PHYSICAL FITNESS

BeachBodies—In-Home Fitness Trainer. The Smart, Safe Workout. Cert. 662-2086

The Bodysmith Company 212-249-1824—The Finest Certified Trainer For Women, **As Seen In November's NEW WOMAN.**

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Fit as a fiddle & ready for...a healthier life style. Certified female personal trainer. Holistic fitness/health/nutrition focus. Your home or office/my studio. 684-5647

Personalized Exercise • 212-966-1249—Expert Instruction In Your Own Home.

BASKETBALL
Men's & Women's Corporate Leagues. All Games In NYC. Teams/Individuals.
Yorkville Sports Association • 645-6488

Swim Lessons For All Ages—Private/Semi-Private. E. Side. 212-721-5433

SELF-DEFENSE

Kung-Fu • Fitness & Self Defense—Your Home/Our Office. Call 212-868-1121

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only One Session. 212-265-2772

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week -
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Medifast® Weight Loss—Board-Certified Internist. Flu Shots Avail. 212-535-7785

Official MEDIFAST® Center
Weight-Loss & Control Program.
Private Offices In NY & Bergen County.
212-517-1495

Your Very Own Weight Coach—Hypnotherapy Program. 212-732-3482

NEW YORK Magazine's
HEALTH AND FITNESS
Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!
For rates and information,
call Mark Bristow at
212 • 643 • 6500

BOAT AND YACHT

WORLD YACHT
Throw a party for 5 to 1,500.
WORLD YACHT, the original luxurious dining cruise, has been in the charter business since 1969 - for holiday parties, corporate events, society fund-raisers, elegant weddings & elaborate receptions. We do it all! • Our experts can handle all of your needs, from catering to flowers to music. • Choose from over 200 yachts in tri-state. • Customized menus for any size budget or expectation. • We charter Coast Guard-approved vessels. • Launch your party from several piers in NY, NJ & CT. • No boarding/docking fees at our marina. • Convenient parking right at our pier. • **Shop early for your holiday party - ask about our seasonal savings.**
(212) 627-2775

YACHTS for CHRISTMAS
Hold your Gala Holiday Party on one of **OUR LUXURY PRIVATE YACHTS** cruising from our own spectacular **Marina At The World Financial Center** or other NY, NJ or Hudson River locality. Superb all-weather motor yachts, ideal for 2 to 200 guests, fully catered as desired.
Any time, any day, all year-round.
NORTH COVE YACHTS • 212-321-9350

SEAPORT LINE 212-233-5009
Music Cruises w/Open Bar, from $32 pp - Holiday Parties w/Buffet & Open Bar, from $65 pp. Minimum 20 persons.

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind. No event too large or too small.
Corporate & private. **212-534-6380**

***This year have your Christmas Party aboard the* ROYAL PRINCESS!**
VIP Yachts
(718) 934-1014
Docking facilities in Manhattan, New Jersey, Brooklyn, Queens, & L.I.
(UP TO 200 GUESTS)

Manhattan Yacht Charters
Exceeding Your Highest Expectations!
212-995-5470

MYSTIQUE
Classic Weddings, Private Parties.
MYC, Inc, Wall St, NYC - 718-351-9395

"Cloud Nine" Luxury Yacht—Reserve now for Xmas & New Year. 212-248-3800

DOVE YACHT CHARTERS
M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters. Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

THE BOAT IS FREE!—You pay for dinner & bar only. From $37.50 complete. Call **Judy** at **Quality Marine: 212-307-0985.**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners • **CHARTER DIRECT**
Boat info - 7 days a wk. **212-736-1010**

ADVERTISE YOUR VESSEL IN NEW YORK Magazine's BOAT AND YACHT SECTION.
Reach 1.7 million readers who revel in creating perfect parties!
Call Denise Sisto:
212-643-6500

NEW YORK KIDS

ENTERTAINMENT/TEEN & PRE-TEEN

BAR/BAT MITZVAH

AT DEZERLAND'S '50s FUN CITY
(Check our large ad under Party Space.)

TEEN EXPO

Planning a Sweet 16 Bar/Bat Mitzvah or Prom?

You Are Invited to Attend
TEEN CELEBRATIONS EXPO '93
Sunday, Nov. 8, Noon-5PM
Essex House, 160 Central Pk South, NYC
212-595-4569 • FREE

ENTERTAINMENT

Big Apple Circus Teacher—Not Just A Clown. One-Man Circus. Keefer: 679-7575

Casey The Baby Chimp—Magic show, mingle, delivery. Adults/kids 914-357-3318

Cookie's—Comic Dog Act/Parrot/ Rabbits/Magic/Puppets. 212-877-8113

Disco Party—Bar Mitzvahs, Super Heroes Cartoon Characters & More. 718-966-0255

Madeleine, Award-Winning Magician!—And Clown/Bunny Act too! For ages 1-99! Will travel anywhere! **Call 212-475-7785**

Starmite Puppets—Beauty & Beast, Ninja Turtles, Mermaids! Ages 2-10. 473-3409

PURPLE PICKLE
NY's LARGEST PARTY SPECIALIST

· Bat People	· Beauty & Beast
· Turtles, Yellow Bird	· Barney
· Mr. & Mrs. Mouse	· Kid-Size Carnival
· McDonald's Farm	· Cotton Candy, etc.
FREE BROCHURE	· 516-242-1200
· 718-463-2641	· 212-227-1217

Mime Time Magical Party Adventures—Ages 1 to 91. 914-352-3097; 201-444-3690

Silly Lilly Clown—Magic! Face Painting! Balloons! Also M. Mouse! 212-931-3099

PARTY SPACE

Upper East Side Billiard Club—Best party space for kids! 10-200. 212-831-7665

DEZERLAND'S '50s FUN CITY
Carousel, Puppets, Bumper Cars, Videos, Playport, Mini-Golf, Skeeballs, Ping-Pong, Raceway, Basketball, Theme Disco Parties - $500 for 25 kids. **212-564-4590**

Party Poopers—We have the space, themes, costumes, cake, music & mess! Great pvt parties, ages 1 & up. 587-9030

NEW YORK kidS!
Let us show you the way to services designed just for children - camps, nannies, party services, tutoring, day care, sports and music instruction, and more!
Call Denise Sisto
212-643-6500

ENTERTAINING

New York Entertaining is a weekly feature. **Rates effective with the January 6, 1992 issue:** $49.00 per line, one-time ad; $43.50 per line, four consecutive ads; $38.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $525 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining Section, Classified Department, New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001 or call 212-643-6500. Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

Leading Caricaturist—Enliven your business or private party. 212-873-1695

For Picture-Perfect Parties—Realistic & Reasonable. Call Deborah: 212-228-1509

Color Caricatures—Fast, Funny, Friendly. Draw 1-1,000. 212-254-8927/914-834-4079

Caricatures By Giordano—Reasonable Prices, Fast. 212-860-8853; 201-778-6379

Herman—"Party Artist Par Excellence" & unique portraits via mail. 914-357-3318

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Top Artist & Associates—8-150 pp/per hr. Paper, t-shirts. All events! 516-767-4201

ENTERTAINMENT

ALWAYS ENTERTAINING
Elegant Entertainment For Corporate, Private and Holiday Events. Fabulous Performers and Costumes. **212-255-9540**

SINGING TELEGRAMS
Strips • Belly Dancers • Murder Mysteries
Balloons!!! **CLASSACT 718-482-7464**

FUN NEW PARTY IDEAS
Instant Superimposed Photos: sports, themes, magazines. Recording booth, DJ, karaoke, photo IDs, Surfing, Dog Tags, Rapman, tattoos, dancers, $ booths, mime, lookalike, airbrush, carnival. **800-223-6060**

Theater-To-Go—Bush/Clinton, costumed Xmas chars. Murder Mysteries. 496-1000

Presenting: Your Guest(s) of Honor's Life in a Hilarious **"Roast N' Toast"** Format. B'day/Anniv. **212-713-5330, 908-679-0874**

UNIQUE THEME PARTY
Specialists - Complete Entertainment—Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920s, Fantasy. **Barry Dean - 516-536-6606 / 212-809-6666**

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

●● STRIPTEEZ•A•GRAM ●●
The **ONLY** Gift That **UNWRAPS** Itself!!!
Hot, Sexy Girls · Gorgeous Guys
212·391·2480 · 516·579·5428 · 718·352·9423

REAL TV GAME SHOWS!
Wheel, N. T. Tune, Personalized Jeopardy & Disc Jockeys, Casinos - Theme Parties: 1920s/'50s/'60s, Western, Sports, Karaoke. **Allen Entertainment** **516-938-8181**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-9442; 718-693-9441; 516-328-6700

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

PARTY PERFORMERS' NETWORK
The finest entertainers for every occasion. Corporate/Private Parties. **(212) 781-1440**

"Karaoke Connection" 212-518-4075—Star-Studded Inter-Active Fun For All!

BALLOON BOUQUETS®
Decorating. Special Events. **212-265-5252**
Nationwide Delivery Info: **800-424-2323**

"Bravo!" Entertainment-NY's Top Talent **Murder Mysteries**, Clinton/Bush/Perot, Roasts, Look-alikes, Magic. **212-744-9000**

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 516-829-2818, 212-226-7900, 718-263-3855**

FEMALE STRIPPER—Prof'l performing artist will dazzle all. Office birthdays my specialty. Call **AMBER!** AmEx **201-795-4892** **212-982-3186**

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

Do you remember the first time you did it?
Where you were?
Who you were with?
How long it lasted?

Karaoke—you never forget the first time *and* you always get applause!
DK, "The Karaoke Connection" Presents **SINGAROKE**
For more information & free brochure ☎ 1-800-836-FAME Full Service Entertainment

"MAGIC AGENCY, INC."
All Types Of Entertainment At Its Best. Corporate & Private Events. **212-288-9133**

NY's Finest Magical Entertainer—shows, strolling, participation & fun 718-885-3038

Superstrippers - 496-1000—Sexy! Duos. Costumes. M/F. Choose from Photos.

Karaoke—Lip Sync, Foto Favors, Trivia, Virtual Reality, Rec. Booths. 718-268-4411

Balloons, Costumes, Belly, Strip & Party Entertainers—Anywhere, at any time. LIFE O' THE PARTY. **201-342-2121**

SEXY STRIPPERS 744-9000
Hot, wild fun. Duos. Pick from Photos.

DIAL-N-ACT • 212-861-2438
Hot Strips • Mr./Mrs. Santa • Bellys • DJs

Singer/Tap Dancer—Elegant, Classy Act! Impressions/Comedy. 212-714-7083

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

•HOTBODIES / STRIPS!!! •
516·424·4016 • 212·912·1705 •• BELLYS

Palmistry, The Tarot, Numerology—By registered psychic. 212-410-1299

Psychic Readings By Vanessa—Accurate, Fun, Unforgettable. 718-441-1129

Have A Merry Karaoke Xmas Party—Song Byrd Entertainment - 718-544-4756

New York's Entertaining—With the means to turn even small gatherings into gala occasions, NEW YORK Magazine readers are among the most entertaining New Yorkers. Open up a bounty of entertaining possibilities for NEW YORK'S subscribers - 73 percent of whom give dinner parties! For details, call 212-643-6500.

Continued on next page.

Continued from previous page.

ENTERTAINMENT/MUSIC

Park Swing Orchestra—212-229-1642 - Masterful Musicians Playing All Styles.

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-966-8535

Accordian & Sax Duo—Parties/openings. Something Different! Tim: 212-388-8167

Affordable Party Music—DJs from $350. 15 Years Experience. 212-662-4921

A Key Man In Music—Pianist, Singer - One Man Band. All Styles. 718-320-1354

A Touch Of Class DJs—Bar Mitzvahs, Weddings, Videos, Karaoke. 718-966-0255

Barbara Evans, Pianist/Vocalist—Party Music. 212-321-2773; 516-329-0427

Best Swing Band - Lowest Price—Unmatched Credentials. 212-245-3059

BLACK-TIE DINNER?—Have same top Violins/Piano seen famous places/hotels! Music: Broadway to Vienna! **718-478-2982**

BOK MusiC—Bands, DJs, etc... Free Kit! 800-723-0739 or 914-723-0739: Brendan.

Chamber Music Ltd.—Elegant Holiday Parties, All Occasions. 212-362-2070

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

DJs, Lights, Video—Pearl Productions. Karaoke. 718-465-8511 / 201-567-5044

Flute & Guitar Duo 718-643-4608—Int'l Artists For All Occasions.

GERARD CARELLI ORCHESTRA
Exciting, new approach by experienced dir. of NY's finest rooms. **212-662-1345**

Jazz/Classical & So. Amer.—Duos, trios & up. Greg - 212-727-0219, 201-762-5893

Kit McClure Band—Elegant ladies play great dance music. '40s-'90s. **212-864-6759**

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

MARK SONDER MUSIC, INC.
The Right Music for Any Gathering!
212-876-3500

Michael Turitto—Professional DJ - 15 yrs. Weddings/Parties/Clubs&Tapes. 679-9073

Mind-Sweeper DJs—Great party music. '30s-'90s. Lights, prof. refs. 718-875-9824

One Man Band Ltd.—Cory Morgenstern. *212-601-4269. Music for all occasions.*

Party Tyme DJs—Reasonably priced professional DJs. References. 718-468-6240

Pianist/Singer - Jazzy Gershwin, Porter—Broadway, Classic Rock. 212-222-3169

Sophisticated Jazz—New York's Finest Musicians. From $250. 212-799-2910

THE FEETWARMERS
The absolute best swing, classic jazz, early rhythm 'n' blues. **201-854-7483**

!!! SAMBA & CALYPSO !!!
Hot Brazilian Music & Dancers - Reggae, Int'l, Caribbean... **Ron: 718-965-1765**

JRO New York Music & Dance Co.
Is Proud To Present NY's HOTTEST DJ. Holiday Party Specialists. For info, call Larry Ross: **(212) 797-1898 (516) 273-7677**

THE OZONES Party Entertainment
As seen in NYNEX TV ads.
DJs, Lighting, Dancers. **800-829-3750**

GIFTS

Top-Of-Line Gifts—At all price points. (212) 595-8745

Custom Song Parodies—Love & Marriage to Corporate Roasts - Give the Unique Gift of a Personalized Song! **516-328-1587**

Grand Chocolate Pizza℠!—Beverly Hills' Best! Next-Day Delivery. 800-475-7787

I Write The Songs®—For Gifts, Romance and Celebrations. JR: 212-362-9308

PERSONALIZED GAME about anyone! Custom-made board & trivia questions! Free color brochure: **1-800-448-5431**

GIFT BASKETS

THE AMAZING BASKET CO.—We create holiday memories & a gift **4 U 2! (212) 595-8745 Nat'l: (800) 442-2WOW!**

Quintessential Basket—Quality within your budget; nationwide del. 212-929-4896

BASKETS EXTRAORDINAIRES®
Award-Winning Baskets Worldwide.
Your Present Solution! (212) 643-0171

Baskets Unlimited—Customized. All Occasions. Holidays. Nat'wide. 931-3099

NOT JUST A BASKET®
Our **Concept** Differs From The Rest.
Same-Day Delivery. **(212) 249-6353**

GOURMET

'Tis The Season For Celebrations! ...And The Entertaining Is Easy!!!
Events · Planning · Locations · Fun Tymes FoodThoughts · NY/NJ · **201-944-FOOD**

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459

WEN MING CATERING—Great **Dim Sum.** Chinese food, corp/pvt lunch, party. Elegant, Inclusive. **212-599-4585**

Chez Vous—Elegant catering. Home, office, loft, yachts. 718-720-0900

Concepts For Cuisine's Festive Holiday Catering Menu - Call For It NOW! All Party Services. CIA Grad. **(201) 236-1378**

PARTY SERVICE

S.O.B.'s
Tropical Holiday Parties

Island Cuisine - Perfect for Corporate, Social, Luncheons, Carnivals. From 20-500. Superb on- and off-premise catering. Tropical Party Bands. **212-727-0949**

COUNTRY CLUB—Unique 1940s Palm Beach Country Club setting for Holiday Parties on NY's East Side. **Prime dates still open! Special rates for large parties.** Corp/pvt, from 30-900pp Phil Gaziano: **879-8400**

Brunch Anytime—The "No Work" Way To Cater Your Party. 516-432-1354

Coldwaters - Private Room, Seats 15-75—988 Second Ave., nr 52nd St. 212-888-2122

"CELEBRATE YOUR NEXT EVENT" AT DEZERLAND'S '50s FUN CITY
Check our large ad under "Party Space".

WEDDINGS AT MORAN'S—Elegant yet affordable parties. Complete planning of every detail. Brian: 212-732-2070

On Site—Food prep, serving, cleanup. Have kitchen, we'll cook. 212-682-6281

Halcyon—600 Feet Above Central Park! Stunning Setting, Complete Catering & Planning Services. Call Natalie: 468-8710

ROCKY LEE—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. **Anne: 212-753-4858**, 987 2nd Ave. (corner 52nd).

Call 212-643-6500—To place your ad in NEW YORK's Entertaining Section.

MORAN'S FABULOUS FOODS
Unforgettable Parties - Charming Fireplaces, with Atrium. Personalized Planning for 40-300. **Colleen - 212-989-5689**

Party Time Is Now At The Gulf Coast
Cajun food in a fun & whacky atmosphere! 20-200. Call Kris at (212) 206-8790.

NEW YORK's FAMOUS—Party Specialist. Sumptuous buffets & endless cocktails in our funky duplex. $35 pp. The Hudson Grill: 691-9060 - Andy or Cheryl.

Simcha Glatt Kosher Caterers—20-300. For app't, call Tom/Colleen: 212-989-5689

METRO—NY's Best Deli Caterers & Party Planners. Reasonable Rates. Our Place or Yours. **(212) 581-9100**

PARTY SPACE

SHOP ON VIDEOTAPE!
Mansions, Hotels, Yachts, Caterers, Lofts, Bands... Free Party Planning! 212-765-8714

Elegance • Economy
Best Spaces • Lowest Prices. 212-245-3059

24 FIFTH AVENUE
Art Deco ballroom with distinctive food, service, and party planners to assist you.
Call (212) 254-1300

BEAUX ARTS MANSION
Dramatic Entrance, Marble Staircase, Fireplace, Oak Library. **212-677-3173**

FIFTH AVENUE LOFT
Opulent style, modest price. Creative holiday package. Distinctive catering, bar, piano, entertainment...all the accoutre*ments for a* ***Wonderful Party!*** ***620-0622***

Successful Affairs—Discovers & uncovers the finest in party facilities. Our services are at no cost to you. **212-683-7574**

DODA'S AMERICAN COUNTRY SALOON & DANCE HALL
Dancin', Eatin' & Havin' Fun!!!
Free Dance Lessons, Live Bands.
NY's Largest American Country Club - 50-800, w/wo Catering. **212-564-4590**

Christmas Party Perfect—Corp/priv. Metropolitan Building. 718-784-3716

MANHATTAN PENTHOUSE
Spectacular 8,000 sq. ft. banquet facility with breathtaking views - for 100-500... "Latest 'in' space"--Avenue Magazine.
(212) 627-8838

KLIPPER KLUB
"Elegant Entertainment Club"
Private Parties - 10-1,000.
Available for Special Events.
636 Sixth Ave. (corner of 19th St.)
(212) 924-5151

Club USA—(Designed by Thierry Mugler) - Corp/Holiday/Priv Events w/dancing. 250-1500p. Outside caterers welcome. Call Nancy Levy - 473-7171. We also own The Palladium, Limelight and Tunnel.

CELEBRATE YOUR EVENTS AT
DEZERLAND FUN CITY
6 CONCEPTS UNDER ONE ROOF
Guests will have the time of their lives cruising our '50s Hot Rod Disco, Drive-In, Sing-Along Room, and the most unique 40,000-sf Gameroom/Sports Complex and **'50s Classic Automobile Collection.** Corp/Priv/Fund/Bar/Bat. 50-1,500 guests - with or without catering. **212-564-4590**

ELLEN'S STARDUST DINER
For A Cool '50s Party! Custom Menu, music, videos, memorabilia, nostalgic. Sweet 16s, Birthdays and Weddings.
Rent Our Diner For Your Christmas & New Year's Party!
56th St. & 6th Ave, NYC. 212-307-7575

Holiday Entertaining
AT ITS FINEST - Prime Dates Available! Simple to Spectacular. Exquisite Cuisine. Unique Holiday Themes. 25-600 Guests.
GROLIER
212-679-2932 **29 East 32nd Street**

Free Location & Event Help!—100s online. Call "Locations, Etc." 212-879-3809

Unique Upper East Side Billiard Club—Reserve now for Xmas, New Year's, Bar Mitzvahs, Birthdays... Pvt/Corp Parties. Music/video, lounge/bar. 10-200. **831-7665**

Your Wedding, Bar Mitzvah, S. Sixteen in our beautiful Upper East Side setting. Event plan'g. **202east** Doug: 212-861-4330

Townhouse Ballroom—83rd & Park. Elegant. Affordable. 212-517-5048

200-Year-Old Farmhouse—Set on 47 acs in Queens; tents. Pvt/Corp. 212-860-7910

ANGELIKA FILM CENTER
NYC's Most Unique and Exciting Party Space. Will Cater. Call **212-274-1990.**

WEDDINGS

CELEBRATE YOUR WEDDING AT DEZERLAND'S FUN CITY
Check our large ad under "Party Space".

Delmonico's—Weddings in Victorian Splendor. 212-422-4747

For the Event of a Lifetime—Spectacular locations in the tri-state. 212-679-2932

To Advertise In
NEW YORK Magazine's
ENTERTAINING
SECTION
Call 212-643-6500

INTERIORS

ART

Mobili Interiors/Cambridge Fine Art
One source for original paintings,
sculpture, interior planning. **718-424-1811**

PLAIN & SIMPLE—Amish quilts & fine painted furniture. Soho Emporium
212-274-9319

KITCHEN/BATHROOMS

Bathtubs, Sinks, Wall Tile—Resurfaced like new. Work guaranteed. 800-894-0092

CORRECTIVE WORKMANSHIP

PUNCHLIST INC. • Precision Carpentry,
Final Completion Specialist,
Fully Insured, All Trades. **(212) 460-9059**

HOME/BUSINESS IMPROVEMENT

NY Craftsmen—Carpentry, electric, etc. Contracting. All size jobs. 212-477-4477

Organize/Design—Closets, papers, home office, things - etc. (212) 751-5011

Professional Handyman Service—Finally, someone to call for all the odds-and-ends projects around the house. **212-388-8235**

Renovations—Kit, Bath, Apts. Lic., Ins., honest/reliable. S.T.H. Const 212 964-5011

INTERIOR DESIGNERS & ARCHITECTS

Rent-A-Decorator®—Budget-oriented pro designs "your" space at "your" pace. $55 hourly. Featured in NY Times & Glamour. Call for reprints. 212-826-1069

USE-WHAT-YOU-HAVE INTERIORS Expert redecoration without new investment - featured NY Mag, NY Times, CBS. **Only $195/rm.** Tri-state area. **212-288-8888**
Call for our Free Brochure.

NO BIG DEAL—Take the terror out of decorating. Talented individual can help you. Lowest rates. No job too small. Ref's.
Call Steve Lyons: 212-371-6771

THE 3 "R's" OF INTERIOR DESIGN
REUSE
REARRANGE
REASONABLE RATES
HOME DESIGN INTERIORS COMPANY, INC.
Call for Free Brochure: 212-642-3748
ASID Prof Mem - Design Access Mem

IDEAS COUNT MORE THAN MONEY
Exp. designer works magic, to budget.
Let me amaze you. **Call: 212-288-1863.**

Free Interior Design With purchase of furniture at discount. Award winning designer. Any size job. Refs. **800-777-9272**

Former Bloomingdale's Designer—Will beautifully transform your space. Budget-oriented. **Sasha Designs - 212-243-1738**

Mendenhall Group Interiors—And Accessory Packages. 212-744-9413

Creative And Comprehensive Service
Contract & Residential Interior Design.
Known for our Quality & Reliability.
Soffer/Macnoll Associates: 212 750-9543

LIGHTING

Track By Jack, Inc.—Track lighting specialists. Designs. Installations. Discounts. Everything stocked. **212-340-9111**

PAINTING & WALLPAPERING

ROSECOLORED PAINTING
Top-quality painting & faux finishes.
Attention to detail. Refs. **212-642-5520**

Painting, Papering—Thorough preparation. Insured. Steve Molnar. 212-869-3050

Fine Painting—Wall and ceiling renewal, color planning, glazing. Ins. 212-874-4384

Fine Painting & Papering—Marbling, Sponging, Glazing. Rob 212-889-6874. Ins.

Perfection Painting: Quality Painting. Established, professional. Emphasis on preparation. Affordable. **212-362-9763**

Absolute Best Painting & Papering—Ins. Excellent Refs. Affordable. 212-744-9413

EUROPEAN EXPERT PAINTER—Wallpapering. Insured. (718) 458-5733

Up Against The Wall—Meticulous Paperhanger/Painter. Free Est. 679-5024

WINDOW TREATMENT

Elite Shades—Verticals and Mini Blinds. Pleated, Duette and Balloon Shades. **Guaranteed Lowest Prices 212-807-8674**

Levolors/Verticals/Duettes/Romans
Absolutely free--if we don't beat all others.
"Best Bet!" - Joan Hamburg.
212-538-6567 718-748-8600

DIAL 1-800-CARPETS
Deep Discounts--Commercial/Residential
HAGGAR INDS., INC. Est. 1932. VI/MC

LOWEST PRICES—Silhouette, Duette, Verticals & Mini-Blinds By Hunter Douglas. KINGSBORO **212-243-0722**

SERVICES AND SALES

APPLIANCE

Call Dial-A-Brand With Make/Model.
Appliances, Television, VCR.
Kitchen Specialist - All Brands. VISA/MC.
1-800-237-3220 516-378-9694 Est. 1967.

Factory-Direct - All Brands TV, VCR, AC, Appliances, Refrig, Washers/Dryers. Ship tri-state 24 hr. Call us w/make/model. Get Low Price. **Pricewatchers - 718-470-1620**

800-221-BUYS 212-513-1513
Major Appliances, TVs & Microwaves At Low, Low Prices. **Home Sales Enterprises.**

ART

EDITH MONTLACK—Original oil paintings & portraits. Member of Royal Society of Artists. Published author. Free brochure. Call: (914) 636-4125

Original Contemporary Portraits—Acrylic. Great Gift! 212-330-9297

ASTROLOGY

The Love Psychic—Readings That Change Your Life. Visa/MC. 212-874-7692

#1 PSYCHIC HOTLINE
Talk Live With Brilliant Psychics! 24 Hrs.
900-370-4333 $3.95/min. Tekline PW, NY.

TELEPSYCHIC—Morris Fonte, now available for business/personal readings. VI/MC/AX. **212-685-0477 / 1-800-448-9460**

Astrological Chart Counseling
That Helps You Understand The
Changes Going On In Your Life.
Alethea Worden 212-689-6852

Erica - Psychic—Clairvoyant. Reunites Lovers. Solves All. Tells All. 718-545-2845

Jacqueline—Psychic Reader & Advisor. Solves All. 1 Free Question. 212-794-9651

AUTO RENTALS

MERCEDES RENTALS
Day, Weekend, Week
SL's & Sedans
Call: 914-968-8200

Rent-A-Jimmy New 1993's. 4 Wheel Drive. 4-Door Fully Loaded. Special Ski Package Available. Free Pickup & Delivery. 212-292-6200 Rental Dept.

CLEANING SERVICE

Never Clean Your Home Again...Let Us! Leisure Cleaning Services, Ltd. Insured & Bonded. **212-628-6130 & Relax.**

Little Elves—Detailed Quality For Home/ Office & Heavy Duty/Renov 212-674-2629

Wax We Floors, Wash We Walls
Clean We All, From Baths To Halls
Imacuclean 212-995-8686

Corporate Clean—Commercial/Resid. Cleaning. Credit Cards. 212-255-3920

FIREWOOD

Seasoned Hardwood—Delivered. 'The Ben Van'. Beep 429-7392 Or Call 974-9835

FOR SALE

Noisy Neighbors?
At Last! A Remarkable Breakthrough For Noise Relief: The Quiet Machine®. Free Brochure. First & Co. - 718-544-7563

INVESTIGATORS

Town & Country Investigations, Inc.
"They Never Figured On Us."
Low Profile / High-Tech **212-769-0900**

LICENSED MOVER

MORE THAN MOVING
Parking, Moving & Free Storage 362-9500

MORTON & LEEDS
Lic/Insured. 24 hrs. **212-674-0470**

WEST SIDE MOVERS
Moving, Packing, Boxes, Bubble Wrap, Free Tape, Free Delivery. 644 Amsterdam Ave., NYC. 212-874-3866. DOT 670.

MIFA MOVING
Professional/Affordable. Vi/MC.
Local/Long Distance. DOT #12255.
Florida & California Specials. **979-2571**

LIMOUSINE SERVICE

Super Stretches—6-10 Passengers. Low Rates. C/Cards 800-225-4933 718-531-3196

Timely Wheels Inc. 212-645-9888—Luxury Sedans & Stretches Avail. AMEX

Limos—6-12 Passengers. From $30/Hr. AX/MC/VI. 212-518-9510 & 718-318-1169

Stretch—$50/hr. Special $149/4 hrs. Avail 24 hrs/7 days. All Credit Cards. 874-1403

MASSAGE

Relaxation...Just A Touch Away—By App't Only. Low Rates. 212-996-0255

A DELIGHTFUL MASSAGE
Exceptional Relaxation in Midtown.
East 50s - 7 days - Private. 212-754-1470

A Beautiful Touch—The experience you'll return to. Lovely, private, 7 days. W. Village/Wall St. access. **212-727-9142**

Unforgettable Massage For...—Distinguished Men/Women. 212-532-1397

A Superb & Joyful Massage
East 30s. Private 7 Days. 212-213-5167

Shiatsu—Japanese Massage. E 75th St. Residential also. (212) 288-8143/8943

A Heaven—Perfect Relaxation For The Modern Man. E. 60s. 7 Days. 212-838-1948

LOVING MASSAGE
Beautiful & Private 212-826-3131

New Michelle's Studio—European Massage. Private. By App't. 212-957-2867

An Exceptional Massage By French—Lady. Clean & Private. 212-888-3497

ADVENTUROUS MASSAGE
Artistic & Private. 212-545-1549

CLASSY FRENCH MASSEUSE
Relax your tension with a great massage.
Studio & Residential. 212-472-1138

SENSATIONAL, SOOTHING & SAFE
Clean & Private. 55th Off 5th Ave.
Studio/Residential. **212-315-3525**

AAA 212-355-5735
Best Massage In Town. Only For The Best. Studio/Residential. 24 Hrs. Credit Cards

The Incredible Lightness Of Touch—New...East 60s. Private. 212-421-5963

STUDIO 50
Japanese Shiatsu & Swedish
212-832-3920/3928

Continued on next page.

Continued from previous page.

MASSAGE

MAGIC TOUCH
Total Relaxation Guaranteed. Studio And Residential. Swedish & Shiatsu By App't Only. East 50's **212-755-4376**

A Sensational Touch.........Exhilarating!—W. Village (Wall St. access). 212-645-4995

SUBLIME RELAXATION...
The Art Of A Gentle Touch.
E. 50s. Private. In or out. 212-355-3247

New Tasha's Place—Adventures In Exotic Massage. Comfortably Discreet. Private Location. 212-581-2946

Erik's Taoist Massage For Men—$150. Soothing, Loving, Relaxing. 212-213-1207

Exotic Massage—7 Days. Uniquely Special. Private. Call 212-779-4297.

NEW SALON 26
Total Relaxation For The Body And Mind. By App't Only. Open 7 days. **212-725-7253**

Your World At Our Fingertips
New Concept. Spacious Park Ave locale. 10am-1am. **212-481-8692**

EXECUTIVE STRESS RELIEF
Private. By App't. 212-666-2816. $175.

A Golden Touch—Enjoy A Relaxing Swedish Massage. By App't. 212-586-1522

Courtney's Back—212-779-9226. Elegant, Beautiful, Private. East 30s.

NEW! CHANTAL'S 212-247-5017
The Relaxing World Of Exotic Massage.

FOR EXECUTIVES · RUSSIAN—Massage. Full Body. Natasha/Joseph. W. 94th: 212-222-4868 / E. 10th: 387-8976

Upper East Side—Private & Adventurous. 7 Days. Call 212-472-5659.

LINDA & SUSAN: 212-759-7323
First Choice Relaxation. Top Quality. Studio/Residential - 24 Hrs. Credit Cards

Your Shangri-La—By The UN. Private, European Massage. 212-838-4104

BELLISSIMA · 212-371-0297
A Wonderful Massage For Selective Men. Studio/Residential. **10am-2am.**
7 Days. Residential. 24 Hours.

Come Closer To Everything—Including Perfection. Loving Hands. 212-689-1776

ALOES 212-799-7087
Japanese Shiatsu & Residential Service.

Extraordinary Massage—Unforgettable! East 20s...212-685-5614

Brooklyn's Best Relaxation—Open 7 Days. 718-789-3799, 718-789-2335

Miramar Salon—Superb Bodyrub, Relief Of Tension. By App't. Call 212-826-8814

BodyCare By Tomas For Gentlemen—Relax, Refresh & Renew. 212-725-4661

A Gentle Touch—Loving, Excellent Quality Massage. W. 75th St. 212-362-8176

EAST & WEST (212) 964-4483
Body Shampoo & Japanese Shiatsu

Beautiful Experience · Relaxation—Oriental/European. 1/2 Hr Available. $5 Discount With Ad. 718-672-2226

COSTA DEL SOL / 212-371-0175
Elena & Friends. A World Of Relaxation. Swedish & Shiatsu. **10am-2am.**
7 Days. Residential. 24 Hours.

East 64th Street—Excellent, Professional Swedish Massage. 212-838-8380

FUJI 212-734-6691
Masseuse from Japan. E. 70s.

THE BUSY BEE—
International Technique. 516-739-3131

Hakone 212-486-6444
Professional Masseuses From Japan.

Licensed Masseur For Men—East 50s Studio/Your Hotel. Richard. 212-759-6210

Massage—Flushing - Choice Therapists. Prof Bldg. 718-886-0153

MIYAKO (718) 631-2347
LIE Exit 31. Japanese Shiatsu.

Masseuse/Nurse—E. 88th. Formerly 79th. 10am-10pm. Res/Studio. 212-876-1747

Okinawa Spa—Wonderful Shiatsu/Swedish/Sauna/Showers. 914-833-1555

KIKU 212-223-2650
Japanese Shiatsu - Swedish. Residential.

Sophisticated European Lady
Luxurious Surroundings.
Residential/7 Days. **212-262-4537**

SUPERB MASSAGE—
Reflexology. Private. 212-489-5322

Massage—Queens Location. Parking Available. Private. 718-969-3422

AKASAKA 212-580-9029
Japanese Massage

Jessica & Danielle—Swedish Massage. Private. East 80s. All CC's. 212-861-5969

NATURALLE 212-888-1807
Massage Therapy. Relaxing Treatment.

Ginza—Oriental - East 50th Street. Studio/Residential. Private. 212-759-4625

Grand Opening—Diane and Lauren - E. 60s salon. All c/c accepted. 212-888-2070

Massage Fit For A King—Private Studio. 7 Days, Residential. 212-319-9863

Relaxation Therapy—By sophisticated Austrian lady. Central Pk So. 212 246-2810

Stress Therapy—Relaxation Bodywork. 516-294-2634 & 516-294-1936

A-1 Sunshine Services—Midtown location. Swedish massage. 212-247-6734

Trained Masseuse—Individualized & Relaxing. 9am-7pm. 212-481-7790

Lisa Salon—Private, Relaxation Center 212-398-0283

Daisy's Salon—Relaxing Massage. By Appointment Only. Call 212-586-3713.

Sensational Masseur For Men—Convenient Stanford Locale. 203-854-1721

Professional Massage 212-369-5535
Excellent Japanese Masseuse. Residential.

New Salon—Day appointment only. 718-497-2843

EUROPEAN RELAXATION
For Mature Gentlemen - 212-319-9854

Massage—Professional Therapists. Relax your body. 718-423-3169

CHRISTINA
Classy European Masseuse 212-439-1119

Have A Beautiful Experience...—By warm, mature, caring lady. 212-595-1754

MORTGAGE PLANNING

$ave Interest—Mortgage Prepayment. For Free Literature: 516-561-3000, ext. 130.

PERSONAL SERVICES

From $10.00 A Month—24-Hr Answering And Mail Services. Action - 212-279-3870

Organize Your Home/Office—Rolodexes To The Entire House. 233-0156. Top Refs.

Phone Answered In Your Name—From $8. Mail/800/Beeper/Call: 212-868-1121

PETS

Cat Care—Cat-sitting in your home. Bonded. West: 947-6190; East: 838-2996

PHOTOGRAPHY

Photos With Wit, Spirit & Life—Weddings, Any Occasion. 212-239-1081

Gentle, Lo-Key Photos—Professional. Weddings/Corp. Brochure: 212-921-9255

Best Wedding Value—Both Formal And Candid. Karen Milliken. 212-689-6123

SEMINAR

HOW TO MARKET YOUR VOICE
For Radio & TV Voiceovers. Free Seminar & Evaluation. Thurs. 11/12, 6:00-7:30pm.
Berkley Productions 212-420-9747

LICENSED THERAPY

ACHIEVE SEXUAL SUCCESS
NYC's **ONLY** AASECT **Certified Surrogate Program** Offers The Highest Success Rate For Impotence, P.E. & Sexual Shyness. MD Supervised.
DON'T BE FOOLED BY IMPOSTERS!
212-971-6060

SMART MEN! READ THIS!
Too Busy To See Us? What If You Knew It Would Help Your Sex Life? Make You More "Devilish"? Smart Executives Choose Our Sex Therapy Center Over All Others. Expert-Designed **Surrogate Program.** MD Supervised. Convenient Hrs & Parking In Manhattan.
Make The Right Choice! 212-721-7650

Kind, Sensitive Surrogate Therapist—Highly Trained. Crdt Cards. 212-865-7214

Caring Surrogate/Counselor—For Sexual Problems Only. Queens. 718-641-8655

Caring Therapy Treatment For Sexual—Problems And Stress. 516-482-3702

SEX THERAPY
If you suffer from: Impotence, Premature Reaction, Sexual Inexperience, Aging Sexuality, a Sexually Stressful Marriage...then **Surrogate Therapy** may be your only answer. If you have not called us for a free consult, you have not really tried to solve your problems. Licensed Therapists. Ins. Reimbursement. Midtown Loc. Credit Cards.
Call Interactive Therapy 212-725-3757

ROLE PLAY

ELEGANT ESCAPADES
Residential Only. 212-369-1055
Relaxation Therapy.

Sensual Relaxation—Discriminating clientele. East 50s - by app't. 212-308-4149

PAMPER YOURSELF
With Total Body/Mind Relaxation.
Call Michelle - (212) 831-1851

Your Deepest Secrets Explored—Limits Respected & Expanded. 212-721-5683

Mysteries In Your Life—Explored, Expanded & Fulfilled. 212-580-6526

Experience Avalon—A Total Relaxation Therapy. Resid/Studio. 212-229-2873

Complete Role-Play At Its Finest.
Enjoy Relaxation Therapy. E. Side Locale. 10am-midnight: **212-889-8374 / 779-4093**

Behavior Modification—Nurse Therapy & Role-Play By Experts, For The Novice & Connoisseur. AX/VI/MC. 212-889-3350

Sophisticated Role-Play—Expensive, Exclusive & Worth It. 212-279-8522

Escapist COMPULSIONS Explored.
Role Playing, 150 Unusual Dramas.
PhD. 7 Days. 11am-10pm. 212-475-3377

French Elegant Role-Play—By Europeans, Brazilians & Americans. New! West 57th. Role-Play. 212-262-0830

One-In-A-Million Relaxation—For The Harried Executive. East 80s. 212-734-4419

LuvSaver—Unfulfilled fantasies explored! Solutions. No taboos. 212-246-0331

Nurse Psychodrama—Relaxation Therapy. East 80s. 212-734-4419

Recession Psychodramatist—Demonstrates All Scripts. Ms. Park. 212-496-1794

Psychotherapist—Explore All Subjects. Role Playing - 24 hrs. 516-422-2404

Retreat Into Luxurious Elegance—Relaxation In Exclusive, Pvt Gentlemen's Club Atmosphere. Diana. **212-644-0507**

Relaxation Therapy—And Role Playing. Private Sessions. Scott. 212-242-7054

Total Relaxation—Like Never Before - Lorraine's. 212-677-0106

Ventures Unlimited—Relaxation For The '90s. 1st Class Role-Play. 212-888-1666

Ms. Julie Diamond—Expert Relaxation Techniques/Role-Play. 212-458-3888

Professional Role-Play
Enjoy Relaxation Therapy. East Side. 10am-midnight: **212-684-3574 & 684-3765**

Call & Relax—With Therapeutic Role-Play. Crdt cds. 800-238-8392, 713-780-7706

Total Role Playing—Private. East 80s. 212-517-6957; 212-517-6538

TLC in new york—Midtown - app't only. Full recorded info: 212-969-0103 / 0213

Park Ave. Relaxation Therapy—Quiet, Tasteful Role-Play - 11-8pm. 212-213-2735

THE PARADISE CLUB
Free Yourself Of Stress.
Major Credit Cards Accepted.
42 West 33rd St. 212-279-0179

Continued on next page.

SERVICES AND SALES

Continued from previous page.

ROLE PLAY

1ST CLASS STRESS RELIEF

Sophisticated, Sensual Relaxation
& Role-Play. Credit Cards. 212-714-1537

Therapy Paradise—#1 Place In Town For Total Relaxation. 212-956-8772

Komfort Zone—East 50s. Imaginative Role-Play. 212-644-9259

Live Conversation—Psychodrama & Role-Play. 212-970-3360

NUTCRACKER SUITE
Role-Play For The Connoisseur.
Elegant. Madison Ave. 212-779-7643

MORGAN & BARBIE

1st Class Relaxation Therapy. 11am-2am.
Elegant/private. Credit cds. 212-397-4282

Total Relaxation—European Role-Play Specialist. Residential Only. 212-570-6007

Anna's—For Relaxation That Takes The Stress Out Of The Day! 212-460-5708

Arena 212-331-3429—Commissioned Dramas. Credit Cards Honoured.

Exclusive Psychodrama—Role-Play Affordably With Cayenne. 212-995-2784

HEALTH CLUB

Complete Relaxation/Private/Excellent
Service. Residential Also. 212-696-9332

Relaxation Therapy—Luxurious And Private 212-245-1156

EXECUTIVE LAUREN
Explore Your Exotic Dreams.
For Mature Gentlemen. 212-490-9571

Japanese Psychodrama—Role-Play, Strictly Legitimate. 212-570-7310

New, East 30s, Upscale Club—Complete & Superb Role-Play. 212-679-7712

Midtown Unlimited—Role-Play, Relax & Enjoy Yourself With Us. 212-679-7726

Relax & Unwind—Express Yourself Thru Relaxation Therapy. 212-460-9693

Relaxation Specialist, Role-Play—Total Rejuvenation. Pvt. 212-213-1198

RENDEZVOUS

If You're Thinking Of Treating
Yourself To Sensual Relaxation Therapy,
This Is The Only Place To Go.
Premier East Side Locale. 212-319-5521

ROLE-PLAY
The Best In Private Psychodrama.
Free Consultation. 212-229-0429

Sensual And Exciting Relaxation—Reasonable Rates. Call 212-362-3630

Sensual Relaxation—For The Discerning Man. Manhattan Residential. 212-397-0795. Cindy/Tina. VI/MC/AMEX

THE WAY LIFE SHOULD BE
Fanciful, Stimulating, Completely
Relaxing Luxury. Caroline: 212-980-6740

Role-Play—Located On The Upper East Side, For Relaxation. Ethnic. 212-734-9078

You Deserve To Treat Yourself—Relief Of Tension. Psychodrama. 718-271-1272

Converse & Role-Play—With Suzanne Cummings. Free yourself of stress. Use sensitive reinforcement. 215-546-5008

Superb Relaxation By Mature Lady—Private. 24 Hours. 212-980-7013

ADVERTISERS: Our weekly SERVICES AND SALES section is a unique opportunity to target an upscale audience who have sophistication and style. For information, call Mark Bristow: 212-643-6500.

10TH ANNIVERSARY STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Cost is $33.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted). First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availability in the issue. All ads placed are automatically included in ON-LINE unless advertiser declines. **Mail responses are forwarded continuously for six weeks and phone response line is open for 3 weeks after issue date.** To place an ad call 212-643-6500 or send to: **New York Magazine, 5 Penn Plaza, 14th floor, New York, NY 10001. Advertiser must include daytime phone and address.** Phone orders accepted with MC, VI or Amex only. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** Unless Publisher is notified in writing, by placing an ad in New York Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Attractive Female Executive, 40—Dark hair, green eyes, sincere, dynamic, highly successful, who enjoys the beach, movies and travel. Seeks handsome, self-confident, successful male, 38-50, to share similar interests and have fun. Note/phone/photo please. 4039 ✉

British Beauty—Desirable female. A delightful, interesting companion - 44, 5'6", 135, curvy, bright, sensuous, romantic, affectionate, aware. Seeks a tall, secure, worldly man for sharing life, love, laughter, romance, intimacy, interests. Recent photo. 7025 ✉

Savor The Best Of Both Worlds—If you are a gentleman who has a soft spot for an old-fashioned girl in the home and a '90s woman in the office, I invite you to meet this 5'4", honey-brunette, young, attractive, slender and shapely, energetic bicyclist and artistic Libra. I'm appreciated for my gentleness, humor, charm, loyalty and passion, while teased for my sometimes agonizing attempts to balance the scales of justice. Love children and animals; enjoy physical fitness, classical music, cooking, gardening, flowers, fireplaces and chess. Seeking a man (33-50) with professional challenge, intensity and a warm heart - for friendship, romance and wherever the "heights" will take us. Children okay. Photo. 2272 ✉ ☎

Bright, Attractive, Cultured—Caring, fun-loving, romantic professional female seeks compatible male, 62-70. 2235 ✉ ☎

Seeking Companionship Or Marriage—With gentleman, MD, JD, 40-50, with old-fashioned values. I am attractive, 5'3", slim, brown hair, love opera, country drives, country drives, good conversation, cultural pursuits. Note/photo. 2132 ✉

Good-Looking PhD, Male—Trim, athletic, 5'8", successful and affectionate. Looking for warm, slim, attractive and intelligent female, around 40. Looking to share warm, cozy moments and hopefully more. Note and photo a must. 6993 ✉

Soul Mate Wanted—For very special lady. Elegant, tall, slim, intelligent, fun, beautiful woman inside and out, with a great sense of humor and spiritual aspirations. Partner in international firm with high integrity. Seeks male counterpart, 40-53, for a relationship with great chemistry, romantic cozy nights, laughter and friendship leading to a possible long-term commitment. Note and photo. 7044 ✉

Very Easy On The Eyes—Sunny, slim blond executive with a thing for music, arts, easy conversation. You're a man who's also easy on the eyes, 48-58, honest, fit, enjoy your work, with a quick mind and a warm heart, and looking for love leading to marriage. Note/phone/photo, please. 2250 ✉ ☎

New To NYC—Truly very pretty, sweet, warm and soft-spoken Ivy grad, 5'6", slim, 20s, seeks a never-married Jewish male, 27-34, 5'10" plus. 7043 ✉ ☎

Pretty, Intelligent, Cultured Woman—5'5", youthful, lean, tennis, ski, scuba. Seeks male who meets all the following criteria: honest, age 40-young 53, fit in mind and body, cultured, educated, able to afford Manhattan and ready to commit. Smokers, never-been-married, recently-separated need not reply. Photo. 2262 ✉

Let's Face It—A relationship is a lot of work, but this sensitive, incurably romantic, funny Jewish male, 41, who likes '60s music, sports and old movies, still thinks it's all worth it. What do you (28-40) think? Photo appreciated. 7033 ✉

Let Me Cure What Ails You—A charming, considerate, internationally famous eye surgeon, Renaissance man, with GQ looks, warmth, idealism, 38, fit, tall, highly successful. Seeks loving counterpart, to 38, for laughter, commitment. Reply requires photo, gladly exchanged. 4044 ✉

Lovable, Smart, Witty, Growing—Jewish man - Manhattanite, youthful 51, 5'7". Seeks honest, caring, warm, nonsmoking woman for lasting friendship, fun and romance. Photo. 2275 ✉

Head-Turning Blond—5'5', green eyes, slim and sensual, 40s, Jewish, seeks honest and sincere, professional Jewish man (over 38) who is looking for a monogamous relationship. 2224 ✉ ☎

Consultant, PhD—45, 5'10", nice-looking, jogger. Seeks pretty woman for keeps. Family fine. Photo. 2231 ✉ ☎

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Mediterranean-Italian Heritage—Dark hair, attractive, sensual, loves classical music, emotionally stable, unpretentious, aesthetic values - seeks male, 48 plus, for committed relationship. 2270 ✉ ☎

MSW Jewish Female—5'7", 28, lover of tennis, sports, Israel life style, modest and cute too, as well as being unaffected and unkosher. Unnecessary to eat next to a fireplace or lit candles. Try to be ambitious and not too funny-looking before responding. Photo/letter. 2252 ✉

A Rare Find—Single white Catholic female, attractive professional, 35, enjoys sports, the arts, movies and dining out. Interested in meeting a caring, intelligent man to share life's adventures. 6978 ✉ ☎

Gay White Executive Female—Slim, shapely, attractive, 5'7", 41, nonsmoking Manhattanite - seeks intelligent, elegant spirit who likes to travel and dine. Manhattan only (35-55). 2257 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

$1.50 EACH MINUTE. TOUCH-TONE PHONE ONLY. THIS SERVICE IS FOR ADULTS 18 YEARS OR OLDER.

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. PROGRAM SPONSORED BY NEW YORK MAGAZINE AND NEWS AMERICA 900, NEW YORK NY

Super Man Seeks Super Woman—For romance and laughter. Very handsome, dynamic NYC attorney, 30, Jewish, 5'10", muscular, with a heart of gold, is looking for the woman of his dreams. If you're 23-30, very pretty, intelligent, slim, deep with a sense of humor, send note/photo/phone. 2268 ✉

Beautiful, Professional Woman—Divorced, Jewish, 50, 5'6", slender, strawberry blond, sensitive and caring - enjoys classical music, theater, opera, books, fine food, wine and stimulating company. Seeks a kind, nonsmoking, attractive, successful man with a sense of humor to share all of the above in a sincere and perhaps serious relationship. 7031 ✉ ☎

Beautiful, Bright Blond—34, 5'6", slim, classy and sensual - seeks very attractive, intelligent, successful man, age 32-42. Phone/note/photo a must. 2279 ✉

Seeking Gay Jewish Female—Nonsmoker, conservative, for alternative relationship and family with a successful, masculine, 32-year-old, gay Jewish male. 4049 ✉

GQ Looks, Well-Educated—A sparkling smile and a successful entrepreneur... What a dynamite combination - and he's only 24! If you're a tall, slender, extremely attractive female who thinks that life is too short to play games, send your photo and a top ten list of your best attributes. 2251 ✉

Chinese Designer—38, loves art, nature, martial arts. Seeks male, 35-45, with quality and good heart - for friendship/lifetime. Note/photo. 7020 ✉

Model/Classical Musician—Striking, tall, slender, secure, 31. Seeks lifetime partner to share the arts/love/future family. Please be a cultured gentleman, 35-55, tall, attractive, fit, liberal, successful. Photo required. 7021 ✉

Wouldn't It Be Nice—To date a woman who's also your best friend? Smart, pretty, athletic lady. 40-50. 2194 ✉ ☎

First-Time User Of Personal Ads—Effervescent, attractive, Ivy-educated, sports-oriented female Manhattanite, 5'6", slim brunette, looking for intelligent white male in 40s. If I can give this a try, so should you. Note/photo. 6985 ✉

Sincere Professional—Pakistani-American female seeks professional male, 35-40, forever. Photo. 2254 ✉

Nice Guy—36, 5'8, Jewish, good-looking Manhattanite - seeks pretty, down-to-earth, caring female, 25-33, who enjoys movies, theater, restaurants and travel. Photo/note/phone. 7012 ✉ ☎

Opera And Blues—Midwestern-bred, Mediterranean-spiced professional with wide-ranging interests, 41, seeks tall, fit, semi-sane, romantic, unmarried white male soul mate, 37-52, with passion - for keeps. 2266 ✉

CT—Educated, slim, pretty, 49 - seeks compatible mate. 6984 ✉

Sultry, Sophisticated—Slim, sincere Jewish professional, 30s, seeks successful and emotionally secure, 6'-plus, 35-45 nonsmoker who wants commitment and loves the beach. Photo a must. 2249 ✉

Tall Good-Looking Guy—Mid 50s, 6', slim, fit, romantic - likes beaches, movies, music, art, antiques. Looking for pretty, fit lady, 5'5" up, with great figure, 35-45, to enjoy life with. Photo a must. 2248 ✉

Pretty, Petite, Smart, Shapely—Moderately observant, 44 - seeks Jewish male with warmth, wit, brains. 2223 ✉ ☎

Romantic, Kind Physician—38, Jewish - nonreligious, from the Jersey shore, who is handsome, athletic and fit - enjoys sports, theater and dining. Seeks warmhearted, kind, intelligent, attractive female who is marriage/family oriented, for happily ever after. Note/photo/phone. 7013 ✉

Seeking Bi Woman—Exciting, good-looking, healthy, highly-educated, professional, bi Jewish male, 39, seeks attractive, feminine, bi woman for a monogamous relationship. 2271 ✉

Successful Single Male—35, fun-loving and sincere, seeks cultured, fit, humorous woman, 25-35, for real friendship and more. Note/photo appreciated. 7045 ✉

Shapely, Sweet, Sexy Jewish Lady—Seeks man in 60s - sophisticated, sensitive and successful - for involvement. 2239 ✉ ☎

Full-Figured, Strong, Attractive—Divorced, intelligent, 49ish female, classical interests, seeking to connect with caring, cultured, similar type male. 2246 ✉

Sophisticated Beauty—Cultured, international, Ivy-educated, seeks 35-48, successful man. Note/photo. 2273 ✉ ☎

Stunning Blond, Brown-Eyed Babe—Jewish, 57, slim, self-employed business professional. I'm a widow with eclectic tastes - from art to supermarket shopping. I seek a professional Jewish prince, 58-70, for love and laughter. 7030 ✉

Big Brown Eyes—Harvard BA, MBA, pretty, petite, vivacious, Jewish, 32. Loves culture and travel. Seeks kind, generous, successful, sophisticated male for serious relationship. Note/phone/photo. 6989 ✉

Successful Motion Picture Executive—Jewish male seeks sensitive, sophisticated, 27-36-years, silver screen siren. Object: an Academy Award relationship. Head shot/bio/phone essential. 6995 ✉ ☎

Tall, Slim, Single Jewish Male—28, seeks older woman for sincere relationship. Photo/phone. 2244 ✉

The Honest Truth—Very good-looking, 29-year-old, 5'7", 170-lb, Jewish male professional - great sense of humor, outgoing, caring, athletic, great listener and friend ...seeks woman who is as beautiful on the inside as she is on the outside. Satisfaction guaranteed. Photo a must. 2233 ✉

Earthy, Shy, Intense Journalist—Seeks one good man, 40s-mid 50s, for love and laughter - maybe for keeps. 2243 ✉

Personnel Personal Ad—Qualifications: seeking Renaissance contemporary man (54-64) - professional, compassionate, veracious, expansive, witty, romantic and fun. Me? Unpretentious, mid-50s female - professional, classy, attractive and okay! If interested, please apply/reply. 6991 ✉

Pretty, Bright, Blue-Eyed Blond—33, petite, slim, good-natured, sincere, vibrant, educated Jewish gal, seeks Jewish professional gentleman, 30-40, kind, loving, sincere and witty - who is not afraid of the "C" word and is ready for the "M" word. Photo/phone. 4040 ✉

Rhonda Fleming Type—Striking redhead, Jewish, late 50s, seeks successful, attractive male, 48-68, for a loving and serious relationship. Photo/note. 2265 ✉

New York's Premier Matchmaker

As featured on Dr. Ruth, Geraldo, Joan Lunden, Fox News • & the only matchmaker in the northeast recommended by Cosmo (Jun 91).

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature and ready for a permanent relationship, please consult with me. In the most confidential, personal way, I will introduce you to the someone special you've been looking for.

The traditional ways of meeting someone are gone. Today, quality people prefer to meet through introductions. My clients are extremely attractive, educated, accomplished people. In the most dignified manner, allow me to introduce you to each other. I make meaningful introductions that can lead to long-lasting relationships.

Denise Winston

By appointment only 212-935-9350

5'7", Extremely Attractive—And fit, leggy, 40ish blond. I am a creative, self-made, successful entrepreneur. Most of all, I am a happy, nonsmoker, quick-witted, healthy and independent woman - looking to share my incredible life style with same. I don't need just an escort, but an equal. Recent photo a must, plus note. 7016 ✉ ☎

Are You—A recently divorced professional or businessman who would like to meet a really nice, pretty, successful, 30ish Ivy League lawyer based in LA, but who returns home to NY from time to time? For friendship, maybe more. 7042✉

Beautiful, Vibrant, Lady PhD—34, successful, sensual, sophisticated, fun-loving and passionate. Interests include exercise, travel, theater, music and dance. Seeks intelligent, romantic, energetic, self-aware male counterpart who appreciates humor in life - professional, 35 or older, to share work, play, culture and each other. Photo/note/phone. 2256 ✉

Beautiful Black Female—Likes tofu - caviar, 501 - evening gowns, seeking socially and politically correct, handsome knight-in-shining-armor to enjoy the finer things in life, 35-50. Photo/bio. 7023 ✉

Stunning, Vivacious, Intelligent—Successful, Jewish professional woman, mid 30s, looking for male counterpart, up to 48, for love, marriage and family. Photo please. 7046 ✉ ☎

Boca Raton—Ivy-educated, handsome Renaissance MD, 40, Jewish - seeks attractive, educated, well-bred Renaissance woman, 25-36. Photo/phone. 6983 ✉

Bright, Successful CPA—Italian-American, 38, 5'9", 160 lbs, traditional values and good sense of humor - enjoys dining, dancing, romantic evenings, indoor and outdoor recreation. Ready to share life, laughter and love with an attractive, college-educated woman, 28-36, who's warm, caring, feminine and his equal. Photo, note and phone. 4041 ✉

Charismatic Man—With intellect, drive and wit. Handsome (references available), 6'1", athletic, Jewish, 39. Accomplished entrepreneur (construction, media), private pilot. Seeks exceptional woman, 25-35, to fly off into the sunset (literally and figuratively). Photo, please. 2242 ✉

Chef/Author—35, handsome, sincere, self-assured, fun-loving - seeks slim, pretty lady, 25-30, for serious romance. Photo/note/phone. 2267 ✉

Curtain Up—51, pretty, intelligent, professional NYC woman with large grey eyes, dark hair - loves theater. Seeks fellow box-seater, 49 and up, warm, nonsmoking, fun-loving man with sense of humor. Bridge, world travel, crosswords, concerts a plus. Photo, note and phone. 2228 ✉

Down-To-Earth, Lovely, Bright—Late 40s, professional female, Westchester - would like to meet nurturing, no-nonsense man for caring relationship. Note and phone. 2241 ✉

Wanted: First Class Wasp Guy—50s, by warm, lovely, pretty, petite, blond, blue-eyed lady. Note/photo. 2277 ✉ ☎

Ex-Expatriate—Now living in Manhattan. Charming, sweet, warm, slim, youthful, classy, honey-blond hair, 5'5", interested and involved in the arts, well-traveled and self-reliant - seeks cultured, refined, kind gentleman for friendship and romance. Late 40s to early 60s. 2236 ✉

Fetching Female—Entrepreneur, 45, nonsmoker, seeks male soulmate. 7015 ✉

First-Time Advertiser!—29, warm, pretty, intelligent, Jewish female seeks a 28-38, successful, attractive Jewish male - for fun, romance and maybe more. Phone/photo. 7027 ✉

Smart, Sexy, Slim, Successful—Pretty, warm, vivacious, green-eyed blond seeks smart, handsome, funny Jewish man, 38-46. Photo. 2282 ✉ ☎

Gay Male - 30something—Jewish professional, handsome, masculine, muscular, 5'8", 155 lbs. Loves weekends in the country, dining and theater in the city. Seeking a fun-loving, professional man to share life with. Note/photo. 7039 ✉

Night Owl Newsman—35, Jewish, seeks owless, 24-36. I'm cute. Photo. 7037 ✉

Wherefore Art Thou?—Juliet (attractive, intelligent exec with great legs and a special weakness for Europeans) seeks Romeo (40ish, tall, handsome, impulsive, witty), for fun, friendship and romantic adventures to faraway lands. Note/photo to live happily ever after. 7028 ✉

"Have it all" but missing a partner to share life's journey?

If so, allow me to do the work of finding someone who completes your life. I represent clients who are very prestigious, extremely attractive and successful, healthy in mind, body, and spirit. No time consuming do-it-yourself match hunting (complete with rejections) or embarrassing videos are used. A personal search is conducted through numerous resources. High caliber people prefer to meet through introductions. Call for an appointment and I guarantee you your affairs of the heart will be handled with professionalism above reproach. My clients are all commitment minded.

You just may live happily ever after!

Kathryn Hason, Inc.

Professional Matchmaking Service - Scarsdale & Manhattan Offices

By Appointment Only (914) 723-1868

Go West Young Man—That's where the future will be with this AAA (adorable, athletic, amicable) Jewish business lady who's looking for male counterpart (45-55) to ski the Rockies and have fun around town. 2284 ✉

Elegant, Pretty Lady—40, 5'8", blue-eyed blond, world traveled, warm and caring. Seeks classy, handsome Christian gentleman who is successful, confident and sincere. Photo appreciated. 7029 ✉ ☎

Handsome, Successful, Sharing—NJ, international business consultant. Financially secure. 46, 6'4", very fit. Travels regularly in US, Europe and Pacific. Likes NYC, travel, dancing, weekend getaways, theater, concerts, sporting events and dining out. Hobbies include scuba and sport fishing. Family, friends and two grown kids important. Practicing Episcopalian. Also likes "hanging out" - VCR, CDs and cooking. Was married for eighteen years and widowed eight years ago. Also divorced once. Seeks beautiful, confident, sexy, sensual, equally successful female, 30-40, to build toward a committed relationship. Note, photo. 2280 ✉

Handsome, Unpretentious Gentleman—Dentist, sincere, 38. Seeks pretty, kind, intelligent lady. Photo. 2245 ✉

Male, 28—5'10", 180 lbs, professional. Seeks female, 20-35, for fun, friendship and more. Photo/phone a must. 6999 ✉

Manhattan Male—Handsome Jewish professional, 30, 6', seeks sincere, pretty, slim professional woman, 25-32, for committed relationship. Note/photo. 6994 ✉

New Year's Will Be Lonely—Without you. This nice-looking, divorced Jewish male, 51, trim, needs you - the special lady who is caring, sensitive, honest and sharing, has a sense of humor...and wants to love and be loved. I'm looking for the other half of us. If you are 40-50, 5'4"-5'6", trim and attractive, and would like to talk - please: a note/photo/phone. 2258 ✉

Are You Out There?—Sincere, very successful, attractive gentleman, 29, who is financially secure, a lover of romance, and knows how to laugh, seeks an attractive, adventurous, down-to-earth, fun-loving lady for dining out, traveling and to share the good things in life. I know you are out there. 2283 ✉ ☎

Opposites Attract—Energetic journalist, 34, blond, not ugly, seeks easygoing man, 30-45, preferably in semi-creative field. No conceited geeks. Note/photo. 2229 ✉

Partner?—28, Jewish female, Master's educated, into travel and suburbia, to expand horizons with 27-34, trim, outdoorsy, successful man. Photo/note. 6981 ✉

Sassy And Sexy—Striking beauty with confidence and style, seeks a gorgeous, sexy, athletic Jewish man, both sharp and successful, 28-38, 6'-6'2". Winners only. Photo/phone a must. 2232 ✉ ☎

Point And Shoot—Successful commercial photographer - trim, fit, funny, affectionate, soft-spoken, Jewish, 41, 5'10", with Seinfeld style - enjoys skiing, Nightline, Stairmaster, cowboy stuff. Seeks sweet, creative, nonsmoking woman. 4050 ✉

Pretty, Tall Blond—Very appealing, slim, friendly Jewish woman, 39, great communicator. Loves animals. Health/socially conscious. Looking for over-6', successful, 38-50 man with similar qualities - for a loving relationship. Photo/note. 7019 ✉

Pretty, Leggy Blond—29, funny and fun professional who enjoys sports (Mets, Jets, cycling, skiing) - theater, movies, travel, blues, etc. Looking for someone who is fun to be with...likes to laugh at himself (as well as others). Note/photo. 7034 ✉

Frankly Fabulous Female—Manhattan, 50s, looks, brains, class, financials - needs tall, slim white male with like qualities, age 55-65 please. 4047 ✉ ☎

Professional Big-City Man—With small-town values, 46, tall, handsome, kind, successful, sophisticated. Seeks tall, thin, 30ish lady to march together - but out of step with crazy world - into an exclusive relationship. Photo/phone. 6987 ✉

Quality Mensch—Retiree, 55, 5'11", seeks woman, 5'5" up, to 52. Photo. 7024 ✉

Refined, Beautiful Blond—Blue-eyed, 5'5", slim, US, Ivy-educated female, extremely successful - at the top of the financial community...is looking for an equally successful, educated, handsome, 5'10"-plus, 34-43 male - American or European, with traditional values, to share trust, fun and a happy life. 6996 ✉

Rubenesque Masterpiece—With heart of gold, independent, successful real estate and catering entrepreneur, 41, lives life with a passion. Looking for intelligent, kind man with great sense of humor, who wants to share some Southampton sunsets. Your note will mean more than your photo. 2226 ✉

Seeking Male Counterpart, 35-40—For top-quality Jewish female with looks, brains, savoir-faire and joie de vivre. Photo/phone, please. 7018 ✉

Seeking My Dream—Japanese MD, handsome, trim, successful investor and marriage-minded male, 32 - would like to find my lifetime dream girl to be my precious princess. Currently on a private practice in Japan and visiting NY very often. If you are a blue-eyed blond, 22-30, pretty, athletic, intelligent, and want to share an extremely warm, romantic, sincere, international, quality life with me - I'm ready for you. Note/photo. 6986 ✉

Select, Don't Settle—Elect an early November winner. Sparkling, 18K gem - 30ish, Jewish CPA, good figure and good at figures...seeks tall, successful man for friendship and more. Note, recent photo and phone number. 6979 ✉

Serious Yet Playful—Jewish female - witty, attractive, affectionate, 35, 5'5". PhD professional. Enjoys music, art and travel. Seeks perceptive, passionate man for romance, fun and permanent relationship. Note/phone/photo. 6990 ✉

Single, White, Attractive, Warm—Levelheaded, 41-year-old professional female seeks single, attractive, white professional male with similar qualities to share solid relationship leading to lifetime commitment and child. Height - 5'9"-6'3". Age - 40-52. No substance abusers please. Note/recent photo. 2278 ✉

Special Lady—Vivacious, athletic, cute professional, 42. Loves to ski, travel, sail, hike. Enjoys the arts, romantic dinners, dancing. Seeks soul mate: intelligent, honest man, 40-50, with a sense of humor, and able to share life. Nonsmoker. Note and photo, please. 2234 ✉

Spirited And Passionate—Female exec, former classical pianist - loves the arts. Enjoys fine dining, running, weight-training, the city and beach. Requires lots of TLC and will match in return. If you are 35-45, fit, secure, nonsmoker, and feel our shared interests with the right chemistry could lead to a lifelong partnership, please write. Note/photo. 2260 ✉

Still Seeking Happily-Ever-After—Successful engineer, Italian-Irish, 41, 6', never-married, down-to-earth romantic who loves to travel and have fun, loves dining out as well as dining in - seeks attractive female for laughter and commitment. Note/photo. 2274 ✉

Stunning, Leggy, Successful—Ivy-educated Wasp brunette seeks well-educated, sensitive, caring, commitment-minded, 40-plus, tall professional man. Note/phone/photo. 4045 ✉

Successful European Businessman—Looking for a beautiful, elegant, sophisticated blond lady, 25-30, who likes traveling, dining out, theater and water sports. Telephone/photo. 6980 ✉

Literate—West Coast transplant, female, seeks dynamic, Ivy-educated Gotham male who is warm, generous and available. Jewish. 40s. 2227 ✉ ☎

Our Children Are Grown (Teen Plus)—We still think, act, look young. Attractive woman would like to meet man, 40-52, with sense of humor, who loves music (especially jazz), movies, ocean, and likes to have fun - but can be serious. 2269 ✉☎

Tired Of Dating—Not ready to settle for just anyone. 32, 5'10", divorced, self-employed, competition body builder. Love the beach, skiing, working out, eating. Looking for that one special lady - must be in very good shape, be (com)passionate, nonsmoker, and looking to settle down. Photo/bio a must. 7040 ✉

Wanted: Gentleman—With a lust for life, fires still burning for companionship, travel, dining, the arts, etc. I'm a young, attractive 60-year-old widow who still thinks life is worth living to the hilt. Are you the man? If so, let's get together. It's never too late. 2261 ✉

Classic Blond Beauty—5'8", fit, talented, successful, heart of gold, nonsmoker. Loves travel, the arts, baseball, water sports, hiking, cozy fires, the sea. You're 40-58, good-looking, trustworthy, affectionate, athletic and want commitment. Real photo, please. 7048 ✉

You've Seen My Byline—Meet the genuine article. Vivacious, slim, warm, pretty brunette, 34, seeks Jewish man, 33-40, offbeat yet stable, fit, romantic, witty, to collaborate on love story. Photo. 4043 ✉

Handsome Jewish Psychologist—44, wants to meet very pretty, warm Jewish woman, 32-37, with a good sense of humor, interested in marriage and children. Picture and note, please. 2225 ✉

Warm, Sincere, Compassionate—Sensitive, open, secure, divorced professional male, 62, now making reservations for two for mid-January: Sensory Awareness Workshop, West Coast Mexico. Looking for sensuous woman under 41 to share this experience...and more. 4052 ✉ ☎

Christian Values—White male, 33, 5'10", 140, sensitive, sentimental, successful. Seeks woman of intelligence, ideals, inner strength, wisdom. Petite/average size. Ready for this? I don't believe in premarital sex! 6998 ✉

Sensitive, Caring Jewish Male—36, 6', seeks intelligent, sincere, nonsmoking, educated Jewish female, 29-35, who enjoys sports, travel, to share life's experiences. Note/photo/phone. 2170 ✉

Seeking Connection—Tall, dark, ruggedly handsome, affluent man looking for very petite, passionate woman in affairs of the heart. Phone/photo a must. POB 1888, Grand Central Sta., NY 10163.

It's Fall—In-love time...and this extremely attractive, exciting, good-hearted Jewish widow is looking for a sophisticated, romantic, secure gentleman, 55-65. Photo and bio. 4038 ✉

Unending Bliss—Handsome, wealthy, affectionate, Catholic, 41-year-old man with a broad range of interests, seeks a marriage- and family-minded woman (30-35), of true beauty, sophistication, creativity and sincerity. Aren't you aching to fall in love? I know I am. Let's live our dreams together. No smoking. Note/photo a must. 4004 ✉

Super-Nice Guy—34, divorced, Ivy, handsome, nonsmoking, athlete, 5'8" - seeks similar female. photo.

ASSORTMENTS

Successful Jewish MEN, 30-60—Join Introductions Club. Recom'd by NYM, New Yorker, CBS. Meet quality women. (Space now for women, 25-30.) **877-0723**

Catholic Professionals

Catholic Singles Matching Club—28th yr. MDs/JDs/PhDs/MAs/BAs... 201-451-1012; 212-366-0446; 914-723-7883; 516-487-6515

CHECK-A-MATE®
Is he or she everything they claim to be?
For Discreet Pre-Marital & Marital
Investigations, As Seen On 20/20.
1-800-734-2660; 212-927-2660

Classical Music Lovers' Exchange®
For unattached music lovers. Nationwide. Box 31, Pelham, NY 10803. 800-233-CMLS

Conversations—Long-standing dinner parties - professional singles. 201-567-2082

Crossroads—The Gracious Way To Meet Quality Single People. Praised By The NY Times. For Information: **212-972-3594**

DOC'S SYNERGY Ages 21-35. Crane Club, 408 Amsterdam Ave, Tue, Nov 10, 6 PM. **1st Hr Open Bar.** $20pp 718-279-8596

Find Asian Singles—In NY/NJ/CT, thru our personal ads. Free copy. 908-303-8238

THE GODMOTHERS

What's Success Without Romance? For the best & the brightest only. **212-245-7175**

To Advertise In Our Weekly Assortments Section, call **212-643-6500.**

GETTING LOVE WRONG???
Terry Gorski, therapist and author, shows how to build healthy relationships in all-day workshop, Saturday, Nov 7. Call 212-355-6160 for ticket information on
GETTING LOVE RIGHT!!!

Single Asian & American Professionals and Entrepreneurs: Meet at a Cocktail Party on Friday Nov. 6th, 5:30 PM at **Cavaliere** 108 W 73rd St. Adm. free. 1-drink min. For info: (212) 549-4500.

SECOND STAGE THEATRE SINGLES
Join NY's most eligible theatergoers for Off-Broadway's award-winning best. The first event sold out - reserve your seat for Nov. 19 or a full season of great nights.
Call 212-787-8302.

Support Group—Invites new members, men & women, 40s-60s. NYM 7012 ✉

To Man On Delta 722—Dallas to Atlanta, on Sunday, Oct 11, reading "Acute Pain" - please contact lady in purple who came from Las Vegas. NYM 7013 ✉

Highly Educated Professional Woman—Self-employed, 49, married, loves animals, concerned about the world. Seeks platonic friends (45-65). It's a plus if you're self-employed and free for daytime movies, lectures, or just lunch. 7014 ✉

When replying to a NEW YORK Magazine box number, please send your responses to the following address:
NEW YORK Magazine, Box ———
PO Box 4600, New York, NY 10163

SB Connections Post-Election Day Party! Ages 24-49. La Maganette, 825 3 Ave, 11/4 DJ, hors d'oeuvres. $20. 6-11pm **971-1188**

ASIAN POPULAR YEAR - 212-338-0405
East/West: High-Class. Date, Party, Trip.
Most Chances, Choice, Quality Place.

BEAUTIFUL BRITISH LADIES & ELIGIBLE BRITISH GENTLEMEN
Seek friendship/romance/marriage with Americans. **English Rose Agency** (Dept NY), 2nd fl, Mill Lane House, Mill Lane, Margate, Kent, Eng. tel: 01144-843-290735

THINKING OF RUNNING OR ANSWERING A PERSONAL AD? RUN TO THE BOOKSTORE FIRST & READ "HOW TO JUDGE A PERSON THROUGH THE PERSONALS" -- and other new, revealing communication know-how that helps you get to the heart of the matter in **"REAL TALK: A SAVVY GUIDE TO THE HIDDEN MEANINGS BEHIND WHAT PEOPLE SAY"** - available at bookstores for $6.95, or order this Quill Ink book by calling 1-800-462-6420 - National Book Network, Customer Service.

SOmEthINg DifFeReNt PARTY
Upscale Prof'ls, 24-39. **Marriot East** - 49th & Lex. Fri, 11/6, 9pm-2am. **$20. 874-6354**

Mystified By Relationships?—Learn Why. Groups for singles, led by licensed psychologist. **In The Moment: 737-7771**

LOA Introductions:—(212) 986-8590 Meet pretty Latin and Asian Ladies.

LONELY? FIELDS - 212-391-2233
Come in and select friendship, love and happiness. 41 E. 42nd St., NYC 10017. Rm 1600. Nationwide. Free consultation and booklet. Visitors invited. Confidential. Open 7 days. 18-80. All religions. We make arrangements for your children without their knowledge. Est. 1920.

Marion Smith Singles Dance—Nov 6, $20 - 9PM, Buffet Dolce, 60 E 49 St. 944-2112

OPEN ARMS

PERSONAL
GAY/LESBIAN DATING SERVICE
1-800-688-7445 M-F: 10-10, Sat: 10-4.

OUT-ON-THE-TOWN, NY
Meet someone new & see the show, too!
(212) 871-3021

SINGLES SUPPORT GROUP
Members Needed. Reasonable Fee.
Call Psychologist. 212-875-0258

A High-Achiever, And Single?

A network; primarily NYC, NE NJ, LI & SW CT. **1st ad $2.** Academic Companions, Box 346, Clinton, NY 13323

ASSORTMENTS
NEW YORK's Weekly Bulletin Board
Say "I Love You, Poo" or "Happy Birthday Baby"... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon... **Call 212-643-6500.**

STRICTLY PERSONALS

SEND
A WRITTEN RESPONSE
Here's How:

STRICTLY PERSONALS
New York Magazine, Box # ______
P.O. Box 4600
New York, New York 10163-4600

Beautiful, Soulful Woman—Musician/artist/model. Seeks 35-51, best friend, for marriage: Jewish, vegetarian, nonsmoker/drinker, healthy, very kind, generous, attractive, happy, successful, secure, open-minded, to enjoy life and love together. Litchfield County/beach lover a plus. Full name, birthdate (with time if known) with message. Phone/photo. 7049 ✉ ☎

Attractive, Intelligent, Sensitive—NJ lady - love of theater and well traveled. Seeking gentleman with same interests, 65-75. Bio/photo please. 7036 ✉

Manhattan Entrepreneur—46, 5'10", 180. Likes restaurants, dry wit, fashion, cars. Seeks extremely pretty lady, up to 38, nonsmoker. Note, photo, phone. 7050 ✉

Secure, Tenured, Handsome—Affluent, athletic, artistic, Jewish, associate professor in major university in NYC, commuting from NJ countryside home - is trying hard to write best seller in medical-psychological area. Love to meet a bright lady, 32-42, working in medicine, law, psychology, college teaching, MBA, or similar areas. Hope friendship will grow into love, marriage, family. 7047 ✉ ☎

Beautiful, Bright, Blue-Eyed Brunette—Elegant, refined, model looks, Jewish, JD, 31, 5'8", slender, shapely, sensitive, with depth. Loves the arts, classics (literature, music, opera, film), skiing, horses, dogs, fine travel/dining. Seeks mature Jewish man of integrity and heart of gold, 36-43, tall, marriage-minded, traditional, successful, well-educated, MD, etc...cultured, refined, well-dressed, kind, easygoing, affectionate, romantic, communicative, witty, a mensch. Note/phone. 7041 ✉

Brown-Eyed Cuddler—Ready to settle down. Jewish woman, nonsmoker, 41, 5'6", 118 lbs, very attractive, physically fit, warm, funny, successful - seeks similar man, 35-48, self-aware, emotionally giving, communicative, upbeat, attractive, to share my life with. Photo. 2247 ✉ ☎

Warm, Witty And Exciting—Woman, 39, successful consultant. Into music, animals, spirituality and spontaneity. Seeks warm, witty, exciting and wonderful man who values the challenge and excitement of always trying to come from the heart. 6982 ✉ ☎

Very Attractive, Slim—Intelligent European - loves music, art, travel. Seeking successful, nice-looking gentleman, 43-60. 4051 ✉

Desperately Seeking Substance—Loving, honest, educated, sharp, adorable, petite, green-eyed mother of two, LI homeowner, 35, seeks Jewish, nonsmoking male, 35-50, with a sense of self, a sense of style and a sense of humor. Letter and photo gladly exchanged. 2230 ✉

GET ON-LINE

A new interpersonal connection with New York City and beyond, using your computer and modem. Featuring: New York Magazine's

Strictly Personals

To Have Your Ad Included*, Call (212) 643-6500.
For On-Line Information, Call: 1-800-289-2962.

New York Magazine ON-LINE

*All Strictly Personal Ads are automatically included in ON-LINE (unless advertiser requests otherwise).

Tall, Handsome, Athletic—38, 6'2", nice guy. World traveller. Seeks tall, very slim, sexy beauty for passionate romance. Photo essential. 2237 ✉

Very Handsome Man—Seeks woman, 20-26, who's tall, sexy, curvy, full figure or slim, bright, very passionate and romantic. White or Oriental, any religion. I'm Jewish. 6992 ✉

Epicurean, Fun-Loving Gentleman—Looking for a sincere, athletic-minded lady. Successful, unattached, distinguished-looking man, seeking female to enjoy the outdoors - including cycling, walking, hiking. I enjoy urban culture as well! I am in my early 40s and seeking a woman from her early 30s-40 years old. Nonsmoker. Phone/note/photo, please! 2238 ✉

Attractive, Petite Exec—42, divorced white female, seeks 43-58, single/divorced, financially stable white male for monogamous relationship. Photo. 2263 ✉

Special Person—Professional woman, 35. Have been told I'm pretty, warm, loving, serious, funny, talented. Enjoy the arts, hiking, dancing. Value honesty, trust, learning. Seeking partner for committed relationship and possible family. 7026 ✉

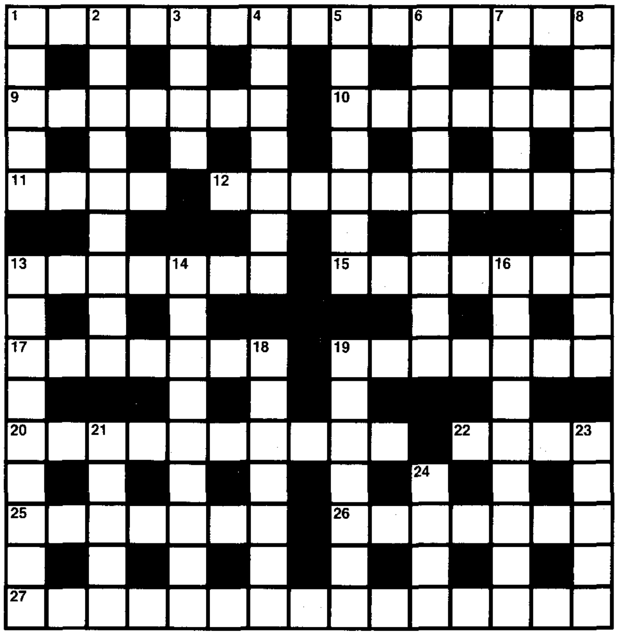
Pretty Pediatrician—32, blond, athletic, Jewish. Seeks creative, successful man for romance, laughs and more. Note/photo appreciated. 2259 ✉

Charming Professor—Warm, friendly, lively, shapely woman, 5'7". Loves skiing, dining, theater, nature. Seeks successful professional man, 40-55, to enjoy a relationship of mutual respect, fun and caring. 2240 ✉ ☎

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 One of eight who survive if Stalin is transformed by mercy. (15)
9 Dog in addition to club. (7)
10 Kind of oil which would give speed in a vehicle if nothing were missing. (7)
11 Projection of the earth without gravity. (4)
12 Thought the opposing team dangerous looking. (10)
13 Favourable transaction brings profit to the pub. (7)
15 Conducted back to the river to get rid of vermin. (7)
17 Record a piece of music for a star. (7)
19 Surrounded by idiots a man makes garments. (7)
20 Saw nothing turned into capital. (10)
22 Injury which is hard on a limb. (4)
25 Retains mixed drink. (7)
26 Rider looking gaunt. (7)
27 Machines which are outstanding for locks. (15)



DOWN

1 Game to make one flinch. (5)
2 Star a man is about to exclude. (9)
3 Food which is beginning without a beginning. (4)
4 Town which has a crop of good scores? (7)
5 A penny is nice when recast and engraved. (7)
6 Provide weapons before there is trouble about sick animal. (9)
7 Juice which means one job is cut short. (5)
8 Fatigue gives one sore appearance after start of training. (9)
13 In retreat the defender precedes those who need protection. (9)
14 Current long-term prisoner without a single means of making his voice heard. (9)
16 Revolutionary changes almost pull in universal friends. (9)
18 Giant cactus or kind of palm seen around Arab countries. (7)
19 Work with a hook when agitated after pot is unfinished. (7)
21 Organisation which puts one in the lead at court? (3-2)
23 Fashions which are not quite decorous. (5)
24 Illness which gives Andrew less cheek. (4)

© 1992 Times Newspapers, Ltd., London

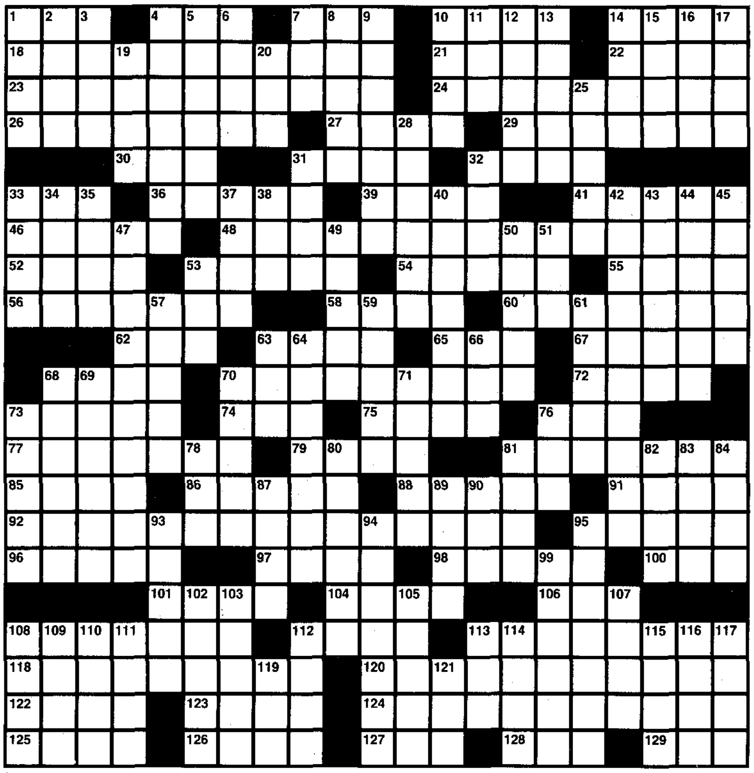
'OPERA ANAGRAMS' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 "Are you a man —— mouse?"
4 Genetic chemical
7 Three strikes
10 Robin Williams role
14 Short race
18 DINING ON OVA
21 Assert
22 The low-fat spread
23 A REVOLT RIOT
24 TIGER LOOT
26 Most understandable
27 Wild goat
29 Barometer type
30 Lady Windermere's possession
31 Has another birthday
32 Serb, for one
33 Gremlin
36 New Zealand native
39 Rush-order abbr.
41 Solar-year excess
46 Ranch in "Giant"
48 MEAT TRAY FUMBLED
52 Theatrical acronym
53 Tournament ender
54 Spanish boys
55 Lay —— the line
56 Kind of hut
58 South of Wash.
60 Certain Alps
62 —— Percé Indians
63 Future ensign's sch.
65 New York's Beame
67 "Green ——," TV sitcom
68 Karim of the Khans
70 I FED REGIS
72 Rorschach, for one
73 First-stringers
74 And more: abbr.
75 Spill the beans
76 JFK Library architect
77 Drug-free person
79 "My Girl ——," 1948 film
81 Gismos
85 Bankbook abbrs.
86 Take a hand in a card game
88 Admit
91 Elliptical
92 HALF STAFF NO OMEN
95 "Steppenwolf" wife
96 On guard
97 "—— Clock Jump"
98 Belle of the West
100 Tennis ploy
101 "Down under" bird: var.
104 Ending for demo or auto
106 Moray
108 Russian sea
112 Cockney's lodging place
113 Refused the offer
118 IN LEGHORN
120 FEET OF SLIME
122 All over again
123 Admonitory word
124 GONE GENUINE
125 Relinquishes bachelorhood
126 In addition
127 To the —— degree
128 Unit of work
129 Recite

DOWN

1 Of a verse form
2 Rock's partner
3 Poker chip-in
4 Scenic scale model
5 Nine days' devotions
6 Gardner namesakes
7 Lennon's lady
8 Take down the sails
9 Roof timber
10 Big name in comedy
11 Egg: prefix
12 Fit for a king
13 Coin of Sweden
14 No mere talker
15 Lowest female voice
16 Son of Ramses
17 Cowl
19 Wimbledon winner, 1992
20 Envelope abbr.
25 River landing
28 Ancient ascetic
31 Verdi opera
32 Twirled
33 Where Babylonia was
34 Carte chart
35 Filmdom's —— Brien
37 Leave unmentioned
38 Was a candidate
40 Adams or Van Buren
42 PRICING ORE
43 Desserts, British style
44 Cupboard
45 Actress Daly, et al.
47 ATHENA RUNS
49 In company (with)
50 "And so ——"
51 African-fly syllable
53 Turk's hat
57 Fabric junctures
59 Swimmers' oases
61 Appraised
63 Dutch "not in"
64 Neighborhood
66 Word with canto
68 Off-key
69 Not harsh
70 Calligraphy line
71 Domain
73 That Loos woman
76 Wok
78 That, in Avila
80 Contaminate with bacteria
81 Lollobrigida
82 Sermon topic
83 Sonora sandwich
84 Concrete block
87 Commandment pronoun
89 "Sidewalks of New York" start
90 This is dynamite
93 Toklas's companion
94 Jury spokesmen
95 Soon: poetic
99 Clergyman
102 A Gabor
103 Sign on
105 Native Alaskan
107 Biography
108 Lobster's appendage
109 Top-drawer
110 Lean-to
111 Chapel benches
112 In the know about
113 "—— Fledermaus"
114 Medieval menial
115 Darkrm. items
116 Charles Lamb's pen name
117 Disavow
119 Those elected
121 I openers



Solutions to last week's puzzles appear on page 97.

Play!

Work is hard.

Time is precious.

Make time for yourself. Make it count. And make it easy.

Play tennis: a lot of tennis – all-year round.

East River Tennis Club offers 18 Har-Tru courts, all with state-of-the-art lighted bubbles for cold weather play.

Play your game: meet your match – we'll set it up.

East River Tennis Club provides player match-making at all levels. We'll arrange matches for you on your level, on your schedule.

Play in style.

East River Tennis Club is a country club: private clubhouse with fireplace and lounge; river-view dining in two restaurants; 70 foot outdoor pool and jacuzzi; full shower/sauna/locker room facilities. **A special tennis/dining event – for personal or corporate entertaining – is included in each new membership.**

East River Tennis Club

Come out and play.
We take your fun seriously.

Play here.

East River Tennis Club is 10 minutes from Manhattan via our 57th Street/3rd Avenue shuttle bus, taxi, or car. Complimentary on-premise parking is available.

44-02 Vernon Blvd., Long Island City **(718) 784-0600**

Individual and corporate memberships are offered.

PRODUCT OF ENGLAND
BOMBAY
SAPPHIRE
Distilled
LONDON
DRY GIN
Distilled from 100% Grain Neutral Spirit from a 1761 recipe.
1 Litre
Alc.47%/vol.(94°Proof)
SOLE DISTRIBUTORS FOR THE U.S.A.
CARILLON IMPORTERS LTD
TEANECK, NEW JERSEY
BOMBAY
IMPORTED
ENGLISH GIN
THE BOMBAY SAPPHIRE MARTINI. AS ENVISIONED BY MICHAEL GRAVES.
POUR SOMETHING PRICELESS.

Bombay® Sapphire™ Gin. 47% alc/vol (94 Proof). 100% grain neutral spirits. © 1992 Carillon Importers, Ltd., Teaneck, N.J. © 1992 Michael Graves.